

THE MUSICAL TIMES

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GOUNOD'S "REDEMPTION."

ASH WEDNESDAY, FEBRUARY 11, at 8.

Artists: Madame NORDICA, Miss KATE FLINN, Madame BELLE COLE, Mr. IVER MCKAY, Mr. HENRY POPE, and Mr. WATKIN MILLS. Organist, Mr. HODGE. Prices: 10s. 6d., 7s. 5s., 3s., and Gallery Promenade, 1s.

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The Lectures in Music for this Term will be given as follows:—

February 3 (Tuesday).—"Madrigals."
Illustrations by a Select Choir from the Guildhall School of Music.

February 4 (Wednesday).—"Sonata Form" (Lecture for Students).
Beethoven's Sonatas may be brought for reference. Illustrations by Mr. Laudon Ronald, R.C.M.

February 5 (Thursday).—"An Old English Musical Worthly: Thomas Morley—his Theoretical Writings and Instrumental Compositions."

Illustrations by Mr. and Miss Dolmetsch (on the viols) and by Prof. Bridge (on the harpsichord).

A Six-Part Dirge, by Weelkes ("A remembrance of my friend, Thomas Morley"), will be sung.

February 6 (Friday).—"A Second Glance at the Viols."

The Illustrations, by Mr. Dolmetsch and Pupils, will include: Suite and Six-Part "Plaint-Song," by Locke; "Four-Note" Pavin, by Perabasco; Division on a Ground for Viola da Gamba, by Ch. Simpson, &c.

The Lectures commence at Six o'clock. Admission Free.

J. FREDERICK BRIDGE, Mus. D.,
Gresham Professor of Music.

COLLEGE OF ORGANISTS.

March 3, 1891.—Dr. F. E. Gladstone will read a Paper on "Five-Part Harmony." This Lecture, previously announced for February 3, has been postponed to March 3.

April 6.—Annual College Dinner.

N.B.—The College Library and Rooms are open daily for the use of Members, from 10 to 5, and, in addition, on Tuesdays and Thursdays, from 7 to 9 p.m.

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For prospectus and form of application, address the Secretary.

On Monday, February 9, at 8.15 p.m., a Paper will be read by J. Maude Crament, Esq., Mus. B., Oxon., on "Ancient Guilds."

The new Calendar is now ready. Contents: Papers by A. J. Greenish, Moreton Hand, J. Thomson, H. Wareham, H. C. Young; Examination Papers, Report of the Year's Work, Annual Dinner, Conversazione, &c.

The Quarterly Circular of Members' Compositions will be issued at Lady Day.

J. T. FIELD, Warden. MORETON HAND, Hon. Sec.

ORGAN RECITAL, Christ Church, Newgate Street, on Wednesday, February 4, at 7.30, by Mr. GEORGE COOPER. Vocalists: Messrs. J. H. Williams and E. J. Crouchley.

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HALF-TERM begins MONDAY, February 16.
Entrance Examinations for Half-Term, Saturday, February 14, at 2 o'clock.

Chamber Concert, St. James's Hall, Monday, February 16, at 2 o'clock.

Fortnightly Concerts, Saturdays, February 7 and 21, at 8 o'clock.
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Candidates who obtain their Certificates on either of these days may enter for the FIRST EXAMINATION in MUSIC. This will be held on THURSDAY, September 24, 1891. Subjects: Harmony and Counterpoint, in not more than four parts. Paper work only. No viva voce.

Examiners in Music for 1891:

Sir JOHN STAINER, M.A., Mus. Doc., Oxon. et Dunelm.

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BRIGHOUSE CHORAL SOCIETY.

PERFORMANCE OF MENDELSSOHN'S "ELIJAH."—"Miss Holt's long standing as a competent vocalist is too well known to need recapitulation here. In her phrasing of the most difficult and delicate passages, she exhibited considerable flexibility. The solos, 'What have I done to thee?' and 'Arise now!' were very commendable, whilst in the aria 'Hear ye, Israel,' she was heard at her best, and gained much applause. She possesses a beautiful rich soprano voice, of good range, which she can modulate with exquisite sweetness, her high notes being clear and distinct. In several passages she reached a high standard of excellence, and her efforts were at times warmly acknowledged by the audience. Her re-appearance on a Brighouse platform will be cordially welcomed."—*The Echo*, Friday, December 12, 1890.

DALTON CHORAL SOCIETY.

PERFORMANCE OF "THE MESSIAH."—"Miss Bessie Holt displayed a marvellously pure soprano voice of excellent range and flexibility, her most brilliant achievement being undoubtedly in the ever popular 'I know that my Redeemer liveth,' her treatment of this noble air being characterised by great depth of feeling, and it was, moreover, a skilful performance, the sympathetic rendering and exquisite finish evoking extraordinary applause from her hearers, which she had to repeatedly acknowledge. She also made a highly favourable impression with her rendition of 'Rejoice greatly.'"—*The News*, Dalton, January 17, 1891.

MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or to Mr. W. Marriott, 295, Oxford Street, W.

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THE "PLACES OF ENTERTAINMENT" BILL.

It is not our desire at this moment to enter into a discussion or criticism of the discretion displayed by the London County Council in regard to their memorable crusade against the music halls of the metropolis. But the London Places of Entertainment Bill, which has been framed and approved by this body, and will in due course of time be introduced before Parliament this session, cannot be passed over without a few words of comment in these columns, considering the formidable indictment against music which is practically contained in its most important provision. In the first place, it is enacted that from April 1, 1892, no theatre, except by virtue of letters patent, shall be kept open unless by license from the County Council. But what will interest readers of THE MUSICAL TIMES a great deal more keenly is the provision that while the Lord Chamberlain shall continue to be censor of stage plays, "one copy of every song intended to be acted, presented, or sung publicly for hire at any place of entertainment shall be sent to a person appointed for that purpose by the Council," and, in case this official shall disallow it, such performance shall be illegal. If this provision means anything, it means that every lessee of a theatre or opera house, and every giver of concerts, *matinées*, or recitals must furnish the censor of the County Council with the text of all the lyrics to be sung at their performances. The new measure has been confessedly framed in the interests of public morality, of which a certain section of the County Council have constituted themselves the champions. As for the spoken dialogue, they are satisfied to leave matters in the hands of the Lord Chamberlain and his licenser. But directly there is any question of musical accompaniment, the County Council claim the right of inspecting and vetoing the text. If our interpretation be a correct one—and the employment of the terms "at any place of entertainment" seems to admit of no reservation whatever—a very vexatious and harassing restriction is sought to be imposed on a species of entertainment which, in this country at any rate, has always been notably free from any ground of offence, simply and solely because the music hall authorities have been guilty of occasional lapses from propriety and decorum. We do not contend that the tone of all songs sung on the legitimate concert platform is invariably healthy and honest, or that the drift of all operatic librettos is in accordance with the dictates of the highest morality; but to place, say, Mr. Henschel on the same level as the lion comique, and to subject the masterpieces of Shakespeare, Goethe, and Sir Walter Scott to the tender mercies of a body principally constituted to attend to such purely material matters as the sanitation and lighting of the metropolis and the regulation of its traffic, seems to us a divergence from the natural fitness of things which can hardly be allowed to pass into the Statute Book without some justifiable opposition. The attitude of the County Council towards music is anything but complimentary towards that art, the only logical deduction from their contemplated interference being that it is the combination of words with harmonious sound that opens the door to license and impropriety. This may or may not be true of the music hall stage, but we protest most strongly against the imputation thus cast upon all music as being a demoralising agency, and the facilities which it is proposed to confer on a

County Council official, possibly of the school of Mr. McDougall, for expurgating the text of the songs performed at the Albert, St. James's, and Princes' Halls. There is, happily, little prospect of such a measure commending itself to the intelligence of our legislators at St. Stephen's. But the County Council have apparently committed themselves to the task of securing Parliamentary sanction for their Bill, and as the effort is to be made in sober earnest, we lose no time in calling attention to the absurdity of the proposal.

MORE SCHUMANN LETTERS.*

(Continued from page 11.)

WE have now to deal only with the letters written by Schumann after his marriage. Some of these may be passed, in so far as they express the happiness of a bridegroom, and, in due time, of a father. It is more interesting (because the event is somewhat more rare) to watch the composer's mingled anxiety and satisfaction about the production of his first Symphony (B flat). In the writing of this work he had been "perfectly blissful," and felt as proud of his achievement as, soon after, of his first-born child. "Just fancy a whole Symphony and a spring symphony too! I can hardly believe myself that it is finished." Then he sends for Hilf to come with his violin and play the work over with him, afterwards describing its successful public performance. "How I enjoyed hearing it performed! and so did other people; for it was received with an amount of sympathy such as I don't think has been accorded to any modern symphony since Beethoven." But in this pot of ointment there was at least one fly. Writing to Wenzel, who had reviewed the Symphony in the *Leipziger Zeitung*, Schumann fires up in an unusual manner:—

"Was that your essay in the *Kinderfreund* (a nickname of the journal above mentioned)? I was so much hurt by it. I had been in such good spirits. To point to the future, after a work performed with such enthusiasm, and in such cool words! And yet it surprised you! I hate those expressions like poison. I have been too industrious and conscientious all my life to be spoken of as a possible future light, and to surprise people. I know that much. However that may be—first I thought of keeping these secret thoughts from you—I should like you, of all people, to speak of me with the respect which is really my due. Well, let's say no more about it, and bear no malice."

Alas, alas! this great man was a member of the irritable genus. The Symphony was assailed, or, at all events, underpraised, in another paper, which angered Schumann scarcely less:—

"If you had heard the Symphony you would, I think, fly out, and swear pretty well at the review in that old *Musikalische Zeitung*. It was written by a well-known (but by no means stupid) flatterer of Mendelssohn, who (the flatterer, not Mendelssohn) was vexed that I should have been the first among the younger artists to have written a symphony which made a hit. Enough of this. I am not fond of writing (about myself), let alone about what has been written for some time."

It was with the critics that Schumann showed a readiness to quarrel, not with the public, against whom he had not a word to say when his second Symphony (the present No. 4, in D minor) and the "Overture, Scherzo, and Finale" were received with comparative indifference. He even looked about for a reason, which was discovered, not in the music, but in the absence of Mendelssohn as Conductor.

* "The Life of Schumann, told in his Letters." Translated from the German by May Herbert. In two volumes. (Richard Bentley and Son.)

Schumann's opinion of Mendelssohn at that time will be accounted extravagant by many who look at him from the present distance: "I firmly believe that Mendelssohn will return to Leipzig next winter. My dear friend, surely he is the best musician in the world just now. Don't you think so? An extraordinary man—or, as Santini said of him at Rome, a *monstrum sine vitio*."

References to "Paradise and the Peri" are frequent in the letters of 1843. They show how much pleasure the task of composing that fine work gave its author, and how confident he was that success would attend the new offspring of his genius. The rehearsals began in October, the performance being fixed for November 20, between which dates Schumann seems to have been in, for him, a most exuberant mood: "Even the first rehearsals have given me great pleasure. What a joy it is to hear a chorus burst forth in that way! Oh, for texts, texts! I should like to write nothing but this kind of thing." The production of "Paradise and the Peri" did not take place till December 4, when, writes Schumann, "it gave me great pleasure, and, indeed, conferred some honours upon me likewise." In this connection we must not lose an opportunity of doing justice to Mendelssohn, who, because the name of Schumann does not make a figure in his published correspondence, is often accused of unworthy feelings towards his brother composer. Madame Schumann invited Mendelssohn to be present at the performance of "Paradise and the Peri," but the letter did not, for some reason or other, reach his hands till too late. Mendelssohn, who was then in Berlin, at once replied, declaring that but for the delay he would have attended at any cost. He went on to say: "How heartily grieved I am at this I need not tell you and your dear husband. Not only do I love being at Leipzig and love hearing good music, but I should have so liked to come to *that* music, to *that* new work of Schumann's, and now I shall have to wait until he has finished another. I cannot reconcile myself to that at all. I am quite too disappointed about it. Tell your husband all this; tell him how heartily I rejoiced at his splendid success; every one who wrote to me was full of the 'Peri' and the pleasure it had given him. . . . Tell him that it all seems to me like a piece of good fortune that has happened to myself, and mind you both enjoy the performance to-morrow night, and when you and those around you are all very happy, then remember how dearly I should have loved to be with you." These kind and hearty words are a sufficient answer to many ungenerous remarks based upon false conclusions.

In an undated letter to Dr. Kruger (probably written in October, 1844) we see the first intimation of the disease which ultimately wrecked and ended Schumann's life:—

"Probably you do not know how very ill I have been with a kind of general nervous disorder, which I have suffered from for the last three months, and in consequence of which every exertion, even a mental one, has been prohibited by the doctor. Now I am rather better. Life looks brighter again, and hope and confidence are coming back by degrees. I think I had had too much music, and then had been very busy composing the music to Goethe's "Faust," and at last mind and body refused to act. I have not been able to listen to music at all of late, it went through my nerves like a knife." These ominous symptoms did not abate, and five weeks later the patient wrote: "I am still very unwell and often feel quite hopeless. I am not allowed to work at all, and must only rest and go for walks, but, sometimes, I have not even strength enough for that. Beautiful Spring, perhaps you will give it back to me." Six

months passed and then Schumann wrote to Verhulst: "I have had a bad time of it since you last heard from me. I was often very ill. Gloomy demons possessed me. Now I am rather better, and am beginning to work again, which for months has been out of the question." There is further reference to the same subject in a letter to Mendelssohn, dated July, 1845: "I have had an awful winter. An entire nervous prostration, accompanied by a host of terrible thoughts, nearly drove me to despair; but things look brighter now—music is again beginning to sound within me and I hope soon to have quite recovered." The obstinacy of the attack may be gathered by observing that these letters, written at intervals of six months, all speak of approaching convalescence. Schumann thus kept his hold on hope: "Sometimes a rosy glow seems to tell me that I shall soon regain my old strength, which will enable me to begin work afresh." The blessing was, however, slow in coming. A later communication to Mendelssohn begins:

"I ought to have written to you to thank you for your affectionate visit, and for many things you said to me. But any sort of writing still fatigues me very much; so forgive me. I am certainly a little better. Hofrath Carus has recommended me early morning walks, which do me a great deal of good; but I am not myself yet, and daily suffer great irritation (?) in a hundred different places. A mysterious complaint! When the doctor tries to take hold of it, it seems to disappear. But I daresay better times are coming, and when I look upon wife and children I have joy enough."

In October of the same year Schumann addressed a very interesting letter to his illustrious brother in art, touching, among other things, upon his continued indisposition: "Unfortunately I have still not recovered my usual strength. Any sort of disturbance of the simple order of my life throws me off my balance, and into a nervous irritable state. This is why I preferred staying at home when my wife was with you—much to my regret. Wherever there is fun or enjoyment I must still keep out of the way. The only thing to be done is hope, hope—and so I will." Here follows a pleasant reference to his wife's relations with Mendelssohn: "It was with real delight that Clara told me how kind and good you had been to her. You know, she is an old admirer of yours, and happy at every sign of approval from you. There is no doubt that she really does deserve any amount of affection and encouragement as an industrious and hard-working artist, and, indeed, as a woman too. She is a gift from above. So she came back from Leipzig quite happy, and you were the chief reason of her being so, as she did not attempt to deny."

A reference to Mendelssohn's organ sonatas comes in here: "These intensely poetical new ideas—what a perfect picture they form in every sonata! In Bach's music I always imagine him sitting at the organ, but in yours I rather think of a St. Cecilia touching the keys, and how delightful that that should be your wife's name! Above all, Nos. 5 and 6 seem to me splendid. It is really a fact, dear Mendelssohn, no one else writes such pure harmonies; and they keep on getting purer and more inspired. Have I been praising you again? Might I? But, of course, what does the world (including many musicians) know of pure harmony?" The last sentence seems to have brought Wagner into the writer's mind, and excited him to a very vigorous tirade against that aggressive master. It is the fashion to cry up Schumann (though he made some conspicuous mistakes) as a true prophet and seer of musical worth, but the Wagner pronouncement which we are about to quote has, no doubt, changed the opinion of many, while, almost as certainly, confirming that of others:—

"There is Wagner, who has just finished another opera ('Tannhäuser'), undoubtedly a clever fellow, full of crazy ideas and bold to a degree. The aristocracy is still raving about 'Rienzi,' but I declare he cannot write or imagine four consecutive bars that are melodious, or *even correct*. That is what they all lack—pure harmony and capacity for four-part composition. What permanent good can come of such a state of things? And now the full score lies beautifully printed before us, and its fifths and octaves into the bargain; and now he would like to make corrections and erasures. Too late! Well, enough. The music (of 'Tannhäuser') is not a shade better than 'Rienzi'; in fact, rather weaker and more strained. But if one says anything to that effect people exclaim directly, 'Oh, what envy!' So I only say it to you, as I am sure that you have known it for a long time."

The foregoing was written after a perusal of the score, but when Schumann witnessed the opera on the stage, the dramatic strength of Wagner made a deep impression, and he was candid enough to own it in another letter to Mendelssohn: "Perhaps we shall soon have a talk about 'Tannhäuser.' I must retract a good deal of what I wrote to you after reading the score. On the stage everything is very different. I was quite impressed by some of it." This was followed, in a letter to Dorn, by a passage even more appreciative: "I wish you could see 'Tannhäuser,' by Wagner. It contains much that is deep and original, and a great deal of it is a *hundred times better* than his former operas, though some of the music is certainly very trivial. In short, he may become of immense importance to the stage, and as far as I know him he has got the courage for it. I consider the technical part, the instrumentation, excellent, and it is all far more masterly than it used to be." So much for second and third impressions, even in the case of a man like Schumann. So much, too, for the wisdom of judging an opera by simple reference to the score.

Some of the most charming passages in these letters were written by Schumann to young men who sought his advice. To one Meinardus, who thought to enter the musical profession, he said:—

"I cannot tell you how much it pains me to have to remind you of that passage in your letter where you tell me so openly and confidently about your circumstances. You considered the matter sufficiently important to write to me about it, and so it is. Have you courage to face the long time which will have to elapse before you may *possibly* see your way to a secure position? to bear the thousand deprivations and frequent humiliations without sacrificing your youth and your creative power? Then it seems to me that your ideas are far beyond your capabilities. You would have much, very much to make up—a great deal that young musicians of your age have done with long ago, and you would have to go through a severe training in any case. That you may then do good work, and possibly great things as a composer, I quite believe, from the talent displayed in your compositions. But no voice comes to us from the future, we can make sure of nothing. So I advise you to go on loving art, as you have always done, to keep yourself in practice, and produce things in your mind as much as possible, to follow the lines of our great examples and masters—above all, Bach, Mozart, and Beethoven—and always give the present a kindly glance. But only after the severest self-examination must you adopt the career to which your heart inclines you, and, if you do not feel strong enough to brave its toils and dangers, seek that safe ground which you can always adorn with the fruits of your own imagination, and those of your favourite artists."

These frank, sensible, and kindly words have their counterpart in others addressed to a similar quarter. A young man had sent Schumann a composition for the pianoforte, which was perused and commented upon thus:—

"But every now and then the *pianist* is too much to the fore. As a composer you must throw him overboard altogether, if you aim at a more than merely ephemeral effect. Only that which comes from the heart and is inspired from within will hold its own and outlast time. Please don't be offended at my remarks. It is so difficult to discuss the mysterious powers of creative capacity; indeed, one can but indicate one's meaning. Whatever you do, don't give up working steadily on, even though the world should withhold its approbation for a long time. The other day I read: 'An artist should daily combat his vanity, his ambition, if he would emerge from the struggle bright and strong.'"

In a second letter to Meinardus we read: "Above all things persevere in composing mentally, not with the help of the instrument, and keep on turning and twisting the principal melodies about in your head, until you can say to yourself, 'Now it will do.' To hit upon the right thing all in a moment, as it were, does not happen every day, and the sketch books of great composers, especially Beethoven, prove how long and how laboriously they often worked at a simple melody, and kept on improving upon it."

Under date September, 1851, we find a letter addressed to a young man who had, with the boldness and impertinence of youth, advised Schumann to give up romanticism and write clearly. The amiable master could not let this pass without administering a corrective under which "J. N., of T.," unless very pachydermatous, must have winced. It seems that the more than self-sufficient lad had offered Schumann not only advice, but the libretto of an opera. To this the first sentence in the following extract refers:—

"Although I am obliged to you for the readiness with which you have placed your work at my disposal, I must, on the other hand, protest against the rest of your letter, which, considering our respective positions, seems to me a piece of presumption. How can you, who have given the world no proof of artistic or critical gifts—how can you proffer advice, such as one would give to beginners, to a man who has at all events given some small proofs of his capacity? Have you not thought of this at all? What you write was nothing new to me thirty years ago, and ten years ago I taught it to my pupils at the Leipzig Conservatory. And don't my compositions, especially the greater ones, bear traces here and there of my being more or less acquainted with great masters? I can always go for advice to *them*, and ever have done so—to simple Gluck, to the more intricate Handel, and to the most intricate of all, Bach. Only study the last-named thoroughly, and the most complicated of my works will seem simple enough to you. Haven't you found out that much in my music, that I have got other aims than amusing children and amateurs? As if there were only one or two forms into which all intellectual creations must mould themselves! And as if each thought did not come into existence clothed in a form of its own! As if every work of art must not have a different import, and a different aspect as well! So I will give you your O. von Redwitz ten times over for Jean Paul, and Shakespeare is dearer to me still. This is the answer I have to make to your letter, which was insulting both in style and tone."

It pleases us to wonder how Mr. Impertinence felt in the grasp of the old lion, who clearly had not lost

all his teeth. It is conceivable that he rose a sadder if not a wiser man from the perusal of Schumann's answer to his egregious communication.

In 1852 references to the master's nervous disorder re-appear in his letters: "I was ill for six months this year with a distressing nervous complaint, possibly in consequence of too hard work. I have only been better for the last five or six weeks. But I must still refrain from indulging in any great work, and altogether be very moderate in everything. With help from above, I hope soon to regain my old health and strength." He, at any rate, recovered vigour enough to make another attack upon Wagner's music as distinct from his operas as a whole:—

"What you tell me about Wagner has interested me very much. To put it in as few words as possible—he is not a good musician; he lacks feeling for form and harmony. But you must not judge him from the pianoforte scores. If you were to hear his operas on the stage, I am sure you could not but feel deep emotion in a great many instances. And though it may not be the bright sunlight radiating from a genius, yet there is often a mysterious charm in his music which captivates the senses. But, as I said before, the music, apart from the whole performance, is poor—often downright amateurish, meaningless, and repulsive; and unfortunately it is a proof of depraved artistic taste when, in the face of the many dramatic masterpieces Germany has produced, people try to depreciate them by comparing them with Wagner. But enough of this. The future will decide."

Here we must close our notice of these interesting and valuable letters, though many pages might yet be filled with extracts which our readers would gladly peruse. As materials for *the Life of Schumann*, which has yet to be written, the letters are priceless, while they are essential to a right conception of the master's character. With regard to Schumann as a man, they emit no light save such as increases our respect, and also our sorrow that, in the mysterious orderings of Providence, one so estimable suffered deep personal affliction, and passed away too soon amid horrible clouds and darkness.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 13*).

"ONE real gain I bring back from England," wrote Wagner from Zurich to Liszt in Weimar. And what was it? "The cordial and genuine friendship which I feel for Berlioz, and which we have mutually concluded." It was a remarkable coincidence that these two men—so near together in some respects, so far apart in others—found themselves at the head of rival organisations in the same city, and it must be satisfactory to well-regulated minds that their contiguity had an issue of peace rather than war. The two turbulent souls were equally charged with electricity, perhaps, so there was no lightning and consequently no thunder. In the letter referred to above, Wagner "gushed" over Berlioz, to whom he found himself allied by the bond of common suffering and the conviction that the world was treating them both badly:—

"A few days after, we two were the only guests at Sainton's table; he was lively, and the progress in French which I have made in London permitted me to discuss with him for five hours all the problems of art, philosophy, and life, in a most fascinating conversation. In that manner I gained a deep sympathy for my new friend; he appeared to me quite

different from what he had done before. We discovered suddenly that we were in reality fellow-sufferers, and I thought that, upon the whole, I was happier than Berlioz."

A natural comment upon this is that at no moment are men better able to estimate each other than when their faces are reflected by dining-room mahogany. On the side of Berlioz an equally glowing sentiment prevailed. He wrote to Liszt: "Wagner will no doubt tell you all about his stay in London, and what he has had to suffer from predetermined hostility. He is splendid in his ardour and warmth of heart, and I confess that even his violence delights me." Liszt, on his part, was charmed to see brethren "dwelling together in unity." To Wagner he said: "I am delighted at your friendly relations with Berlioz. Of all contemporary composers, he is the one with whom you can converse in the simplest, openest, and most interesting manner. Take him for all in all, he is an honest, splendid, and tremendous fellow."

In September, 1855, Liszt received for Wagner, from the firm of Mason Brothers, New York, an invitation to visit America and conduct a series of Concerts, but the affair came to nothing, for a pecuniary reason sufficiently indicated by the terms of the Master's reply to his Weimar friend:—

"It is a blessing that they do not offer me very much money. The hope of being able to earn a large sum, say 10,000 dollars, in a short time, would, in the great helplessness of my pecuniary position, compel me, as a matter of course, to undertake this American expedition, although, even in that case, it would perhaps be absurd to sacrifice my best vital powers to so miserable a purpose, and, as it were, in an indirect manner. But, as a man like me has no chance of a really lucrative speculation, I am glad that I am not exposed to any serious temptation, and, therefore, ask you to thank the gentlemen of New York very kindly in my name, for the unmerited attention they have shown me, and to tell them that, 'for the present,' I am unable to accept their invitation."

Wagner was busy at this time with the music of his "Walkyrie," and getting along very indifferently with the task. The old spirit of dissatisfaction and complaint had returned. He was again weary of things in general, and almost hoping, though dreading, an end to his career:—

"My mental disharmony is indescribable; sometimes I stare at my paper for days together, without remembrance or thought or liking for my work. . . All the motive power which, for a time, I derived from my dreary solitude is losing its force. When I began, and quickly finished, the 'Rhinegold,' I was still full of the intercourse with you (Liszt) and yours. For the last two years all around me has grown silent, and my occasional contact with the outer world is inharmonious and dispiriting. Believe me, this cannot go on much longer. If my external fate does not soon take a different turn, if I find no possibility of seeing you more frequently, and of hearing or producing some of my works now and then, my fountain will dry up and the end be near. It is impossible for me to go on as now."

This particular attack of low spirits was mainly due to a cause indicated in the closing words of the above extract. Wagner had set his heart upon a visit from Liszt during the autumn, and had been disappointed, the Weimar musician having postponed coming till November or Christmas. But the depression soon passed away, and we even find Wagner congratulating self and friend that the "Walkyrie" would be completed before the two met. There was no longer any talk about the end being near.

On October 3 Wagner sent the first two acts of the "Walkyrie" to Liszt, with a letter in which are some very interesting and characteristic remarks:—

"If it is represented exactly as I intend, and if my intentions are perfectly understood, the effect must be beyond anything that has hitherto been in existence. Of course, it is written only for people who can stand something (perhaps, in reality, for nobody). That incapable and weak persons will complain cannot in any way move me. You must decide whether everything has succeeded according to my own intentions. I cannot do it otherwise. . . . If you should like nothing at all in my score, you will, at least, again be pleased with my neat handwriting, and will think the precaution of red lines ingenious. This representation on paper will probably be the only one which my work will ever achieve, for which reason I linger over the copying with satisfaction."

Meanwhile Liszt had returned to the charge about America: "Write to me, at the first opportunity, whether 10,000 or 12,000 dollars, with proper guarantee, would be a sufficient honorarium if you were to act as Conductor in America for six months." This threatened to take away from Wagner his principal reason for declining in the first instance, and now he answers that the work might have suited him ten years earlier, but at present he is only fit for what is strictly his business. Then follows a very characteristic passage:—

"Good gracious! such sums as I might earn in America people ought to give me, without asking anything in return beyond what I am actually doing, and which is the best that I can do. Besides this, I am much better adapted to spend 60,000 francs in six months than to 'earn' it. The latter I cannot do at all; for it is not my business to 'earn money'; but it is the business of my admirers to give me as much money as I want, to do my work in a cheerful mood. Well, it is a good thing; and I will take courage from the thought that the Americans will make me no such offer. Do not you instigate it either, for in the luckiest case it would be a great trouble to me."

There is something of jest in the foregoing extract, but more of seriousness. Wagner would have revolutionised, amongst other things, the world's treatment of genius. The world in all ages has made genius walk in stony ways, lie on a hard couch, and eat the bread of trouble. Wagner, with more than a single eye to himself, would have clothed it in purple and fine linen and fed it sumptuously every day. Perhaps the world's way is the best after all. It seems, at any rate, to be in the order of Providence that out of suffering rise the songs that soar nearest heaven.

In December an attack of erysipelas compelled Wagner to put off Liszt's visit. It was a somewhat obstinate affliction, aggravated, no doubt, by money troubles. The impracticable master had a certain regular income all this time, partly from royalties, partly from allowances made to him by friends, and there is reason to believe that the amount would have served a prudent man for an existence of some content. But Wagner went on spending more than his means justified, till again he was compelled to beg of Liszt, asking, in the first instance, for the loan of a thousand francs. Before his friend could reply, he wrote making another proposition: "Can you give me the thousand francs, which would be still better; and can you settle the same sum on me annually for two years more? If you can, I know you will willingly join with those who keep me alive by their pecuniary assistance. My own income is insufficient for the very expensive style of living here, and every new year I am troubled by a deficit, so that I am really no better off now than I was before. If it were not for my wife, you would see something

curious, and I should be proud to go about the world as a beggar; but the continual uncertainty, and the miserly condition in which we live, affect my poor wife more and more, and I can keep her mind at rest only by a certain economical security. . . . That I ask you this question at a moment when I am sick of life, and would see the end of it to-day rather than to-morrow, you will probably understand when you realise that from the deepest mental grief I am incessantly aroused to nothing but the mean troubles of existence, this being my only change."

The same letter contained another proposition—namely, that Liszt should secure "a small number of shareholders" willing to provide funds for the copying of his new scores: "Kindly see, dearest Franz, whether you can manage this for me. In the meantime, I let him (the copyist) go on with the pianoforte arrangement, but, as soon as you are bound to give me a negative answer, I shall stop him, for, as I said before, I cannot bear this expense from my house-keeping money."

Liszt replied (March 25) promising the thousand francs at the beginning of May, but declined the annual obligation, and, in his great kindness, gave a reason why by laying before Wagner the condition of his own finances. It is needless to go into that here, but even the impecunious one at Zurich must have seen that his friend could have but little to spare. Moreover, Liszt almost pathetically begged Wagner to take his refusal in good part: "Do not be angry, therefore, dearest Richard, if I do not enter upon your proposal, because for the present I really cannot undertake any regular obligations." Nothing was said about the "shareholders." Wagner had the grace to confess himself grieved by Liszt's perfect kindness: "Do you really think it necessary to explain to me by an exact description of your situation why you cannot comply with my request for your pecuniary assistance? If you only knew how ashamed and humiliated I feel." The master even went so far as to decline the thousand francs, with, however, a saving clause—if Liszt could raise the money without personal inconvenience he would accept it, pay for copying the "Nibelungen" scores, and hand the copies to Liszt as his property, on condition that they were lent when required.

The year with which we are now concerned was much occupied with thoughts of, somehow or other, making peace with the King of Saxony, and obtaining leave to return to Germany, from which Wagner had been eight years excluded. In view of this ardently desired result, the master had the proverbial three courses open before him. First, he might act on a hint received from the Director of Police at Prague, become a Swiss citizen, get a passport *visé* for all the Austrian States, and then move into the imperial German provinces. Then, if Saxony demanded the extradition of Richard Wagner, a German subject, the Austrian authorities might reply that they knew no such person. Second, he might throw himself on the mercy of the Saxon King, promising never to misconduct himself again. Third, the King might be approached through an influential friend. The first course would, at best, be only a half measure, the second ran a risk of humiliation, and Wagner resolved upon the third. Liszt, of course, was to be the influential person: "Will you undertake to demand an audience of the King of Saxony on the strength of a letter from the Grand Duke of Weimar? What you should say to the King at such an audience I need not indicate, but we surely agree that in asking for an amnesty stress should be laid upon my artistic nature. On account of that nature, and of my individual character as an artist, my startling political excess can only be explained and excused,

and the reasons for my amnesty should be considered in the same light. With regard to that excess and to its consequences, which have continued for several years, I am ready to admit that I appear to myself as one who was in error and led away by passion, although I am not conscious that I have committed a real crime, which would come under a judicial sentence, and I should therefore find it difficult to plead guilty to such a crime. Concerning my conduct in the future, I should be prepared to make any binding promise that could be desired of me. I should only have to announce the modified and clearer view which makes me look upon the affairs of this world in a clearer light in which I did not see them previously, and which induces me to confine myself to my art, without reference to any political speculation."

Wagner, continuing in this strain, declared himself ready to do anything by way of self-renunciation if he might only get back to Germany. He would avoid every public demonstration of sympathy, such as complimentary dinners; he would not appear in public as conductor, and would even, if it were thought necessary, leave the towns in which his works were to be given before the day of performance. Moreover, in his writings he would avoid combative expressions. These promises for the future might have satisfied the Saxon government—they were certainly abject enough—but Liszt was not likely to present himself at Dresden and say that his friend and client, who had taken up arms against his King and master, refused to allow that he had committed a crime with which justice could deal. Neither could he expect the government to recognise the curious plea founded on "artistic nature."

Liszt, in reply, warned Wagner against the Prague dodge, which "might lead to the most dangerous consequences," and then reluctantly confessed that he could do nothing but advise a direct appeal to the Saxon monarch: "As you have already told me that you would write to the King, I feel sure that you will do so without delay. . . . You should, in the first instance, ask for an amnesty, to the extent only that you might be permitted to hear your works at Weimar, because this would be necessary for your intellectual development, and because you felt sure that the Grand Duke of Weimar would receive you in a kindly spirit. It breaks my heart to have to prescribe such tedious methods, but, believe me, in that direction lies your only way to Germany. When you have once been here for a few weeks the rest will be easily arranged. . . . In the meantime we must have patience and again patience." It does not appear from the letters that anything more was immediately done to secure the end in view. Liszt wrote, some weeks later, that the amnesty business remained in *statu quo*, and there we must, for the present, leave it.

Liszt's thousand francs reached Wagner at a time when he was just beginning to recover from another attack of erysipelas, and being thus in funds, and wanting a change, the master took some of the money to Mornex, near Geneva, where he proposed to spend it in search of health. He found comfortable quarters on the reverse slope of Mount Salève. Attached to a *pension* there was a little garden house, commanding a fine view of Mont Blanc. Wagner entered into possession and occupied the garden house in majestic seclusion, taking his meals by himself, and having a dog as his only companion. "One thing I had to concede in return for the favour of possessing this garden *salon*—every Sunday morning, from nine till noon, I have to turn out. At that hour a clergyman comes from Geneva and performs Divine service for the Protestants of the place, in the same locality which I, a godless being, occupy for the rest of the

time. But I willingly make this sacrifice, if only for the cause of religion. I fancy I shall meet with my reward." Wagner's experience at Mornex put an idea into his head which he acted upon, as usual, with impetuous haste. Although just before full of hope of a return to Germany, the master suddenly became enamoured of a building project in Switzerland:—

"I shall perish, and shall be quite incapable of further work, unless I find a habitation such as I require—viz., a small house to myself and a garden, both removed from all noise, and especially from the damnable pianoforte noise, which I am doomed not to escape wherever I turn, not even here, and which has made me so nervous that even the very thought of it prevents me from thinking of work. For years I tried in vain to realise this wish, which I can accomplish only by buying a piece of ground and building a house on it." But as to the money? For a wonder our dreamer did not apply to Liszt, proposing, instead, to sell his "Nibelungen" to Breitkopf and Härtel. After enlarging on the details of the contemplated bargain, Wagner indulged in a characteristic and amusing outburst:—

"During my cure here I have become terribly indifferent towards my work. Lord knows, if I am not much encouraged to finish it, I shall leave it alone. Why should a poor devil like me worry and plague himself with these terrible burdens if my contemporaries will not even grant me a place for doing my work? I have told the Härtels as much; if they will not help me to a house, detached and situated on an eminence, such as I want it, I shall leave the whole rubbish alone."

Liszt, who knew his man, commented on this building rage in a spirit of pleasant banter, describing it as "quite peculiar," and giving an opinion that the master would probably be able to purchase the whole of Zurich, the Sieben Churfürsten, and the Lake with the money obtained from the scores. We hear little more of the detached house in an elevated situation.

At this time Wagner had in his mind the first thoughts of other works than the "Nibelungen." References to "Tristan" are found in his correspondence, and also to a projected music-drama called the "Victors." Liszt speaks of this in a letter of July, 1856: "After that you will speak to me about your 'Victory,' the most sacred, the most perfect salvation. . . . What will it be? The few hints in your last letter have made me very curious to know the whole idea." Wagner replies to this: "If you put me in a good temper I shall perhaps lay my 'Victors' before you, although this will be very difficult. For although I have carried the idea about with me a long time, the material for its embodiment has only just been shown to me as by a flash of lightning. To me it is most clear and definite, but not as yet fit for communication. Moreover, you must first have digested my 'Tristan,' especially the third act, with the black flag and the white. After that you will understand the 'Victors' better." With regard to the work thus projected, Mr. Adolphe Julien has the following note:—

"He had written, about 1856, the sketch of a Buddhist drama, 'The Victors,' which lent itself better than the Celtic legend of Tristan and Isolde, to illustration of the theories of Schopenhauer. This sketch was found, dated May 16, 1856, among Wagner's posthumous papers. He did no more than this towards completing the work."

Wagner and Liszt met in the autumn of 1856, and their renewed intercourse appears to have made a very strong and definite impression upon the first-named. He discovered that Liszt alone could give him the artistic stimulus he required—"Without

this stimulus my limited musical capacity loses its fertility; I become discontented, laborious, heavy, and producing becomes torture to me. I never had this feeling more vividly than since our last meeting. I have, therefore, but one desire—that of being able to visit you when I wish, and of living with you periodically." Upon the basis of this desire, Wagner, who was always impracticable, concocted a fanciful scheme. He had once before proposed a stolen visit to Weimar, under the very noses of the police; now he suggested taking up residence at Altenburg, where, as he could not live *incognito*, the Weimar Court might notice him—"If the Court wants anything of me, I am prepared to appear there in person, either reading my poems, or performing fragments of my music, such as the first act of the 'Walkyrie,' in conjunction with you, and after *our* fashion. I do not want to go before the public at all. Can this be arranged, and can the possibility of my visit to Weimar be accelerated?" Wagner evidently thought to prick the sides of the Grand Duke's intent by means of the attractions he held out; and then hurried another letter after the one just quoted from, in which he desired to know whether, if the Prussians invaded Switzerland, the Prince of Prussia would secure him from arrest: "If this is impossible, I should have to fly to France," &c., &c., but the best thing would be to find refuge at Weimar. Patient Liszt did all he could: spoke to the Grand Duke, who thought that nothing could be done just then, and wrote to the Prince of Prussia (afterwards William I.), not in fear of Wagner's danger, but because the occasion was an opportunity of calling the Prince's attention to his miserable exile. "In the meantime you ought, I think, to take no further step, nor waste a single word, because this would lead only to useless humiliation for you." But of what use was it to counsel patience and dignity to Wagner? We shall, in due course, find an answer to the question.

(To be continued.)

MENDELSSOHN'S "HEAR MY PRAYER":

A COMPARISON OF
THE ORIGINAL MS. WITH THE PUBLISHED SCORE.

By F. G. EDWARDS.

THOSE who are familiar with Mendelssohn's method of working know full well how exactly careful he was in revising and re-touching his compositions before he issued them to the world. Mr. Joseph Bennett has shown that the printed scores of "Elijah" and the "Hymn of Praise" are full of happy afterthoughts.* And the master's conscientious self-criticism was not confined to his larger creations. His smaller, but not less beautiful, works were subject to the same self-refining process. "The very best I can do, and nothing but the best," seems to have been Mendelssohn's guiding principle throughout his short life, and he spared no pains to attain this exalted ideal.

"Hear my Prayer"—"a trifle," as he modestly calls it—is one of Mendelssohn's most popular and widely-known choral works. It, too, shared the fate of its fellows in undergoing a thorough revision while the world knew it not. To reveal the extent to which it suffered at the improving hand of its revered author is the object of this paper.

"Hear my Prayer" was written at the request of Mr. William Bartholomew for a series of Concerts given at Crosby Hall, Bishopsgate Street, in the

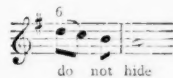
"forties," by Miss Mounsey, who afterwards became Mrs. Bartholomew. The work was first performed at Crosby Hall on January 8, 1845, with Miss Mounsey at the organ, and was published in the same year by Messrs. Ewer and Co. The original MS. was presented by Mrs. Bartholomew in 1871 to the South Kensington Museum. The Museum authorities have kindly allowed me to examine their precious treasure for the purpose of comparing it with the published score.

The title-page of the autograph score, which is in Mendelssohn's usual neat handwriting, states: "A sacred Solo, for a Soprano and Chorus, with Organ accompaniment, composed for W. Bartholomew, Esq., by Felix Mendelssohn Bartholdy." In the letter to Mr. Bartholomew which accompanied the MS. (also at Kensington), dated "Berlin, 31 Jan., 1844," and written in English, Mendelssohn says: "I have only to observe that the bass of the organ accompaniment is always meant to be play'd either with the pedals, or with the lower octave in the left hand which I never wrote in it." Thus the work was originally written with organ accompaniment only; but Mendelssohn subsequently scored it at the request of Mr. Joseph Robinson, of Dublin. It is a question, however, whether the more ornate accompaniment is an improvement upon the simple original.

With the above as a preliminary, we will now enter upon the comparison.

On the first page of the MS. Mendelssohn has written "Psalm 55"; and on the title-page is the following pencil note: "This is the original MS. of 'Hear my Prayer' which its dear and lamented author composed for me to my paraphrastic version of the 55 Psalm.—W. BARTHOLOMEW." With this authoritative information the designations "Hymn" and "Motet," which are usually given to the work, are misnomers.

First movement ("Hear my Prayer").—The first change is a very slight one in the melody at bar 6.⁶ It stands thus in the original—



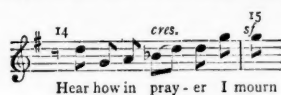
At bar 11 the harmony is a little different, and the phrase "Thyself from my petition" is repeated—



* See MUSICAL TIMES, 1882-3 ("Elijah"); 1888 ("Hymn of Praise").

* N.B.—The numbering of the bars throughout refers to the *printed* version, and not to the MS.

The high G to the word "mourn" (bar 15) is anticipated in the previous bar in the MS., thus—

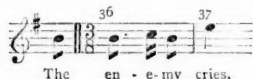


The movement proceeds with scarcely any change till bar 26 is reached, where, not only is the return of the first subject delayed by a bar, but it comes back on tonic, instead of dominant, harmony. The afterthought clothes the re-appearance of the initial theme with great beauty. Here is the passage as Mendelssohn first wrote it—



Henceforward there are no changes of importance.

Second movement, *E minor*, 3-8.—This is headed "*con moto*." The bass of bars 36, 38, and 39 begins with crotchet E's, followed by quaver rests, as in bar 37. Instead of the familiar "The enemy shouteth," we have "The enemy cries," with a corresponding response by the chorus, e.g.—



It would be interesting to know whether Mendelssohn or Bartholomew suggested this textual alteration. At bar 63 (in which the chorus enters in harmony) the solo soprano has a high F sharp throughout the bar, instead of E, D, C sharp. The chord at bar 78 is *minor*, both in the voice and organ parts; the D sharp, however, is inserted in the first chord of the following bar, which is like the printed version.

Between bars 86 and 87 Mendelssohn at first inserted twelve new bars, but these he afterwards rejected. They are beautifully deleted in diamond shape pattern—Mendelssohn was artistic even in his erasures—but it is quite easy to decipher his first intention. Here it is, * to *, with bars 85 and 86 to show the place—



At bar 89 there is a change for the better in the published score, as the following will show—



That agonising top A (rather too agonising when attempted by untrained singers) to the word "cry" (bar 111) does not appear in the original, where, although the chord to the word "cry" is lengthened

to three bars, the effect is nothing like so fine as in the published score. The reader, however, may judge for himself—

110 *sf*

hear my cry,

113 114 115

hear my cry, O God,

There are no more changes of importance in this movement, except that in bar 128 the tenor notes are E (not F); and in the two following bars the low, and not the high D, is inserted in the tenor part.

Recitative.—This has undergone such a complete revision that it is necessary to quote the entire movement. With this before him the reader will enjoy making his own comparison—

RECIT.
131 132

my heart is sore-ly pain'd with-in my breast,

133 134

my soul with death-ly ter - ror is op-press'd,

135

Trem-bling and fear - ful - ness up - on me

136 137 *Andante e tempo.*

fall, With hor - ror o - ver-whelm'd, Lord, hear me

138 139 *CHORUS. f*

call, Lord, hear me call, With hor - ror
CHORUS. *f* With hor - ror
Lord, hear me call, With
Lord, hear me call,

140 141 142 *sf* *dim.*

o - ver - whelm'd, . . . Lord, hear me
o - ver - whelm'd, . . .
With hor - ror o - ver-whelm'd,
hor - ror o - ver - whelm'd, . . .
. . . With hor - ror o - ver-whelm'd, . . .

143 144 145

call

Lord, hear me call.

Last movement ("O for the wings of a dove").—This is headed "*Allegro*" in the original. The accompaniment throughout the greater part of the movement is considerably altered. Instead of the sustained chords with which we are familiar, we find a more orchestral and less organ-like accompaniment. The first two bars will serve as a specimen—

ORGAN.

146 147

&c.

The 6-5 chord on F sharp in bar 153 (and 205) is resolved thus—

153 154

Far a-way,

Slight changes in the melody of bars 156 (and 207), 162 (and 166) are worthy of notice—

156 & 207

In the wil-der-ness build me a nest, . . .

162 & 166

And re-main there for

Bar 171, which so beautifully delays the cadence, is absent in the original, and the 6-4 chord on the dominant in bar 172 of the published version is replaced by the tonic chord.

Only a few more changes remain to be noticed. The B minor chord in bar 179 is anticipated in the previous bar, as shown in the example—

178 179

wings of a dove! Far wings of a dove! Far dove! Far a-way

At bars 184 and 185, instead of the continued pedal D, the organ bass descends to B, while the voice parts remain the same—

184 185

The accompaniment to the unison D's of the chorus at bars 192-196 is a little different, e.g.—

ORGAN.

192 193 194 195 196

The unaccompanied bars near the end—220-233—have been altered for the better, as the following extract will show—

220 SOLO. 221 222 223

for ev - - - er at rest,

CHORUS.

ev - er at rest, . . . for ev - er at rest,

ev - - - - - er at rest,

ev - er at rest, . . . for ev - er at rest,

ev - - - - - er at rest,

From this point, except in the unaccompanied bar 228, the restless accompaniment continues almost to the end. In the penultimate bar there are two crotchet chords with equivalent rests; and in the final measure a semibreve chord with a pause over it.

Thus concludes a comparison which has been a source of intense interest to the present writer. Few will deny that the alterations are improvements and that the work is all the better for Mendelssohn's conscientious revision. Soprano soloists, choirs, auditors, and—may we not include?—most musicians, appreciate and enjoy this "trifle." Long may their affections be bestowed upon what will ever be one of Mendelssohn's most beautiful inspirations—his setting of "Hear my Prayer."

THE keenest critics are not always to be found in the most expensive seats of a Concert-room, hence the discontent which finds vent in the letter signed "Area Seat" in the *Sunday Times* of the 25th ult. deserves careful attention. The writer, who describes himself as a non-professional critic, has a crow to pluck with his professional colleagues for the *laissez aller* tone of their notices of the Popular Concerts, and in so doing he declares that he is only acting as the spokesman of many other *habitués* of St. James's

Hall. His chief ground of complaint is that "new instrumentalists seem studiously to be discouraged," except of late in regard to pianists. The gravamen of his indictment, however, is contained in the following sentences: "Let me hasten to say that I should be the last person to deny that occasionally the performances at the 'Pops' are as near perfection as one could wish. It is just because one knows that an almost ideal result is obtainable that one is more than usually annoyed at shortcomings which could be, and ought to be, avoided. More than once have I heard critical neighbours say, 'I wonder when they last rehearsed this?' or, 'Why are they reading at sight?' and I have been compelled to agree. Once, lately, I took the trouble to follow a full score, hoping that I might find there the justification of the performers. But, on the contrary, I was astonished at the inaccuracies I detected. Most notable, too frequently, is the inferior balance of tone. Often has a quartet sounded like a duet between first violin and violoncello. It is not to the point to urge that 'the good Piatti sometimes nods,' or that 'Lady Hallé does not always stretch her bow.' Still more harmful to artists and public alike is it to say, 'How well the concerted music was played we need not say,' or 'the quartet was played with inimitable finish.' The critic who writes thus is false to his trust, and he makes the artist false too, for there must be some relaxing of effort, some weakening of artistic backbone, when unstinted praise is certain in any case. It is sometimes said that it is hypercritical to expect too much of artists who have to play four works every week. If that be so, then why should artists be allowed to trifle with their hearers and their reputations by attempting the impossible?" That there is a certain ground for these animadversions we are not prepared to deny, and for this reason we have thought it right to give prominence in these columns to the protest. That no tone of acrimony impairs the effect of the remonstrance of "Area Seat" is, we think, evident from the suggestion with which his letter closes. "The most overworked members of the quartet might be relieved of some small part of their work at times, so that they might do themselves fuller justice in the rest. They would, I am sure, be rewarded by fuller benches and heartier applause, and we should not be tempted, as we sometimes are, to forget the great debt of gratitude for past pleasures which we owe them." It is certainly impossible to avoid noticing that, unless some specially attractive work is announced, or some new "star" takes part in the programme, the attendance has of late decidedly fallen below the average.

THE question of the Reid Chair in Edinburgh and its reform is approaching a crisis. Professor Oakeley's resignation takes effect at the end of this session, and the Senatus must proceed then to the election of his successor. The University Commission does not seem to have entered upon the matter at all yet, and fears are widely entertained that the appointment will fail to be made before the much-needed reform is begun, and so the door will again be shut. The keen general interest in the matter will surely prevent any mistakes in the choice of the Senatus. Even if the new Professor must enter upon his duties under the same conditions which filled Professor Oakeley's chair with thorns, it is not a mathematician that is wanted, not a mere musical theorist. Not even a composer is necessary, unless there is any hope that some distinguished musician will accept the chair as an "easy" chair

in which to sit at his study table and give the necessary time and abstraction to works which will hand down the name of General Reid and of at least one Reid Professor to a grateful posterity. What is wanted is a teacher of men, one who will attract students, one who has had experience in musical education, and, if possible, a man of wide culture and of acknowledged weight in the musical world. At the Reid Concert this month Professor Oakeley is to bid Edinburgh and its public farewell in a speech vindicating himself, the conduct of the chair, and the relation of General Reid's bequest to the advancement of music in Scotland during the twenty-six years he has been Professor. Sir Charles Hallé has been induced to reconsider his decision of last year, and the long and honourable connection between his splendid orchestra and the Reid Concerts will be brought to an end on the 13th and 14th inst., at the last Edinburgh Orchestral Festival under Professor Oakeley's auspices.

OF late years the *plébiscite* system has been extensively adopted in the domain of journalism, though the result has not always been such as to inspire confidence in the *vox populi*. But we doubt if any of the lists thus arrived at could compare in unsatisfactoriness with the choice of the thirty-seven "Famous Musical Composers," whose memoirs form the contents of the volume recently put forth by Miss Lydia Morris (T. Fisher Unwin). The merits of this work can be estimated in three ways: first, by a reference to those who are included in the list; secondly, by an enumeration of a few of those who are excluded therefrom; and, thirdly, by a few specimen extracts of the criticisms incorporated in the memoirs. To begin with them we find amongst those included in Miss Morris's Pantheon the names of Dussek, Clementi, Field, Kalkbrenner, Pleyel, and Zelter. On the other hand, we notice amongst other conspicuous absentees Palestrina, Gluck, Spontini, Cherubini, Berlioz, Meyerbeer, Verdi, and Purcell. Applying our third criterion at random we obtain the following results. Of Brahms, who is dismissed in exactly one page, we read "His works are of a high class, and consist almost entirely of chamber music, though he has written a number of very pretty songs." Dvorák's compositions are thus summarised: "His works chiefly consist of orchestral music, though he has also written some very beautiful things for the pianoforte." Concerning Raff, we learn that his music "consists chiefly of chamber music, pianoforte pieces, and songs." The information about Schumann is even more striking. We are told, on page 210, that "his marriage with Clara Wieck took place in 1836, when Schumann was exactly thirty years old." It remains to be added that the book was originally intended for young people, but that the authoress soon decided that the need for it extended to the public at large.

THE *Daily Telegraph* is responsible for the following: "During the dense fog on Saturday night a young German musician, who was very drunk and disorderly at the time, annoyed the inhabitants of Aldgate by persistently blowing some fearsome instrument which neither the bystanders nor the policeman could describe. One said it was a sort of cross between a beer-barrel and a coffee-pot—whatever the product of such a union might be—and the only elucidation another could offer was that the noise it gave forth was 'enough to make a Quaker kick his mother-in-law'—a fearful aberration into the land of metaphor

which can only be excused by the fact that the strains were so hideous as to drive the listeners into incoherent anger. Alderman Sir Andrew Lusk, before whom the offender was brought at the Mansion House, inquired whether it might not be a bassoon, or a serpent, but all the constable, careful of his oath, could venture to affirm was that it was 'a great big hollow thing.' Was there no one to suggest that after all it was only a fog-horn? The Alderman was in a lenient mood, and, after most properly insisting that all persons in this realm, whether English or foreign, must obey the law, let the foolish young Deutscher off with a caution." One would think that half-a-century of German bands had familiarised London policemen with the appearance, sound, and name of that instrument—we admit that it is one of torture—called an Euphonium. But this ignorance is by no means uncommon. There are comparatively few amateurs of music who know even the names of all the instruments commonly used in the orchestra.

THE "Cathedral Prayer Book" is, we are glad to say, nearly ready for issue by Messrs. Novello. The Succentor of St. Paul's and the late Organist, Sir John Stainer, have been for many years occupied in preparing the musical responses, Plain-song and Merbecke, for the purpose of making this book generally useful to churches and choirs. We are all familiar with the catastrophes which occasionally occur even in the best-managed churches by the separation of the music of the Prayer Book from the words; how members of the choir try ingeniously to sing at the same moment the plagal and perfect cadences, as an *Amen*, or to finish a response simultaneously on a dominant and tonic chord. Such misadventures ought now to be a thing of the past. Here we have under one cover all the Ferial and Festal Versicles and Responses for every Form of Service in the Prayer Book, this is followed by the Pointed Psalter, and here, if required, the music-edition of the Psalter can be inserted. An Appendix will provide the organist with harmonies to the Apostles', Nicene, and Athanasian Creeds, and the beautiful inflections of the Communion Office, and various other useful additions will be found, which will lighten the labours of choir-men and choir-boys, and relieve the choir-master of much responsibility to which he ought never to have been subjected. We congratulate the editors on having at last reached the end of their long and laborious, though doubtless pleasant, task.

HOWEVER much we may love music, there are very many of the most ardent devotees of the art who wish rather to seek it than to have it brought to them whether they desire it or not. The latest instance of forcing concerts upon unsuspecting, and perhaps even upon unwilling, listeners is shadowed forth in the prospectus of a monster hotel to be built by Mr. George Pullman (the inventor of the Palace Car), at Chicago, in anticipation of the influx of visitors to the World's Fair in that city. The building will cost £250,000; and in addition to all the latest developments of hotel enterprise—such as tramways along the passages for the conveyance of luggage, photographers' dark rooms, &c.—we are told that there will be "musical lifts, which will play selections from operas as they ascend and descend." In charity to the nerves of weary travellers, we hope that the programmes of these performances will not contain music of too exciting a character; for after a journey, either by rail or boat, visitors do not usually arrive

at a hotel in humour to listen to selections from operas; and, moreover, it should be recollected that the motion of the "lift" may recall sensations which, although inseparable from travelling, most persons would willingly forget as soon as possible.

THERE is an Italian baritone and *impresario* who rejoices in the classic name of Farini—dear to frequenters of the Aquarium in the Zazelian epoch—and who is credited with a spirit of enterprise quite on a par with that of his illustrious namesake. He has, it seems, organised an International Concert Company, with which he is about to visit the principal towns of the United States. The troupe fully deserves its title, as its composition will show. First we have Miss Marie Selik (Creole); then there is Miss Hettie Durand, contralto (Negress); then Herr Heinrich Schiller, tenor (German); then M. Velasco, a baritone from the Sandwich Islands; fifthly, M. Armand, a French pianist; and, finally, the director, who, as we have said above, is a native of the Peninsula. The idea is novel and should hit the fancy of the New World, especially if each of the vocalists sings in his or her native tongue. Meyerbeer has already been performed in Volapük in Australia: why should he not, therefore, be interpreted through the medium of the Hawaiian tongue? A quartet, again, in which each of the singers used a different language should have a charming effect. Let us hope that Signor Farini's company will never fall out. The mere thought of the polyglot recriminations that would ensue is enough to bring the tower of Babel before one's mind, not to say about one's ears.

THE scribe who is charged with the duty of purveying fragments of gossip to a Parisian paper has recently contributed an item of information to its columns which is worth recording. It is to the effect that "M. Jean Sullivan," the son of Sir Arthur Sullivan, has recently made his *début* on the stage in America, where he has been greeted with the utmost cordiality by the Yankee critics. We need hardly enlighten our readers as to the identity of the newcomer. It is none other than the great J. L. Sullivan, the "big slugger," whose fistic feats are so familiar to all members of the sporting community. The author of "Ivanhoe" will appreciate the ingenious blunder of the Parisian paragraphist. Mr. J. L. Sullivan, we may add, has already reaped a rich harvest by his histrionic performances. We shall probably hear of his tempting fortune as a pianist next. He would be admirably qualified as an exponent of the modern pugilistic pianism.

AN ingenious gentleman has discovered that there is music in ice, and that there is a danger note which may be recognised by skaters, so that one form of casualty may be avoided. He gives the results of a series of observations made at several times during the latter half of the month of December, at the Round Pond, Kensington Gardens. His conclusion is that it is not safe to venture upon the ice unless it gives out some note lower than C. Enthusiastic skaters will in future have to provide themselves with means for testing the tone of the ice, if they desire to disport themselves in safety. Those who have no tuning forks, or are not possessed of a musical ear, will have to suffer the penalty of their musical poverty, and "go down."

Sonnets to the Masters.

PURCELL.

When shadows lengthen, and the gloaming falls,
The star of eve shines forth with purest ray:
So, at the close of that long, splendid day
Which TALLIS heralded, amid the calls
Of England, stirred within her island walls,
To duties manifold, didst thou arise,
Prophetic Master, whose great page forestalls
Their work that follow, and their skill defies.
Sudden, alas! thy zenith's radiant glow
Behind the hills of death sank down, and night
Brooded again where late there had been light;
But, now, the East irradiates and, lo!
The spirit that was thine returns in might;
Our country's Art awakes; her numbers flow.

BACH.

"What power can these dry bones re-animate?"
The Prophet cried, when soft there came a breath
From Heaven that stirred, through all the vale of death,
The mouldering relics, and did re-create.
So, 'mid dead forms, omnipotent as Fate
Didst thou, O Master, move, and them infuse
With vital energy and purpose great.
Then sprang to life, in added charms, the Muse—
The stately Fugue to heart as mind appealed;
God's temples rang with strains in beauty steeped,
While rule-bound Harmony to freedom leaped,
And erst close-hidden wealth of sound revealed.
Not yet, Life-kindler, hath thy fame full reaped
Its due reward on Time's expansive field.

HANDEL.

Sublimest Genius in a vicious age
Of mean intrigue and persecution's art,
By those devised who knew thee one apart
From fawning slaves, and all their jealous rage
To drive thee from our England did engage:
The mocking laughter of the world pursues
Thy baffled foes across the historic page.
But, O great Master of the choral muse,
What full reward is thine as stillness falls
On reverent crowds who hear thy lofty strain,
While god-like harmonies the earth disdain,
And, 'mid the cloud-peaks, each to other calls
With thund'rous "Hallelujah," that full fain
Would break upon the Throne in Heaven's high halls.

JOSEPH BENNETT.

FACTS, RUMOURS, AND REMARKS.

THE provincial critic is ever fresh. This time he hails from Northwood, a remote place near Cowes, in the Isle of Wight. A local musical society produced Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" recently, and the local critic was very much there. We would fain reproduce his notice entire, but a few samples must suffice. Those who desire more are referred to the *Cowes Herald* of December 27:—"At the Foresters' Hall, on Monday, was produced two of the greatest musical works that ever came from the pens of those mighty masters of melody, Spohr and Mendelssohn—viz., the 'Last Judgment' and the 'Hymn of Praise.' . . . However, with all their difficulties, our Conductor attacked them, and before his determined perseverance and the assiduous study of his *corps de musick* the difficulties were overcome, the consequence being that the 'Last Judgment' and the 'Hymn of Praise' were put before the public on Monday last in a way that commands the highest encomiums. . . . She is an artiste, in the truest sense of the term, down to the tips of her fingers, her voice is magnificent, and her form perfect. . . . Now for the band. I am not inclined to gush, but show me any town double, aye treble the size of Cowes that can approach it in point of excellence. 'Our Band' is good, and I am certain that Mr. E. Jones, of Southampton, to whom I raise my hat, must have felt all a musician's pleasure in leading such a competent little phalanx; and he *did* lead, as only such a leader can. Mr. Beken makes a fine centre piece and a grand foundation for all." Mr. Beken, we may explain, was the contrabassist.

THE Boston *Musical Herald* makes some sensible remarks anent substituting other works for those promised in the programme—a not uncommon practice: "And the poor critics! How often do they speak by the card only to find that the card is wrong. The public seem to enjoy the slip keenly when this or that reviewer speaks of some work which was not performed at all, but is the sneering which generally follows such a mishap just? Can any musical reviewer be expected to know, off-hand, all the numerous effusions of the modern school? Is there really any reproach in not being able to distinguish a 'Romance' by Scharwenka from an 'Abendlied' by Paderewski? In every hall there should be an usher capable of making an announcement to the public, and the services of this individual should be called upon whenever such a change as is above described becomes necessary. This principle might well be extended still farther, and every encore piece could as easily as not be announced by its title to the audience. Half of the pleasure of the public vanishes when they do not know the name and composer of the piece which is to be given in response to the recall. The Concert of the future will certainly have some improvements over that of the present, and let us hope that the 'encore-piece-announcer' will be one of them."

THE pages of our contemporary, the *Canadian Musician*, sometimes contain very amusing "bits," original and selected. We read, for example, that at Leipzig, "Carl Wendling has recently been created Court pianist of the Janko Piano." What this means we do not know, but it sounds funny. We learn also, from our contemporary's advertisement columns, that a young man who plays the solo B flat cornet, and is a good reader, "wants situation in general store or groceries and boots and shoes." The young man hails from Toronto, but should go at once to

Manitoba, where an excellent opening presents itself: "Wanted, a good cornet player (E flat or B flat). Can furnish situation to barber or shoemaker, or other employment furnished," such as, doubtless, "general store or groceries and boots and shoes." It appears from the same columns that a bandmaster is wanted in Lucknow: "Employment furnished for either painter, paper-hanger, carpenter, cabinet-maker, or finisher, for a good cornet player, who can teach clarinet." Advice to intending emigrants: Learn the cornet.

OVER the signature "Liberty," a correspondent writes to us from Stuttgart as follows: "Improbable as it may seem, *Le Ménestrel* was right (see page 43 of your number for this month). If your foreign correspondent will pay a visit to the Royal Opera House, Stuttgart, he will see a notice posted up conspicuously in the cloak-rooms and galleries to the following effect: 'In consequence of recent unpleasant experiences the 'Intendantur' warns the public that hissing and all other signs of disapproval are strictly forbidden in the Royal Court Theatre. Any person disregarding this warning will be dealt with by the police.' May we not reasonably expect to see this notice followed by a second: 'Any persons who do not join in the applause the moment the *claque* gives the signal, will be promptly expelled from the house. Silence is also a sign of disapproval'? Ah, why have we not in England opera houses subsidised and directed by some 'All-highest personage' (as the Germans politely, if somewhat impiously, style him), who can regulate our applause at his Royal will and suppress our hisses as high treason?"

THE words of Englishmen who delight, in musical matters, to be-little their own country, not giving her even the benefit of a doubt, are eagerly caught up by American journalists, who do not always treat them in the delightfully "chaffing" spirit of the *Chicago Indicator*. After quoting a very bad opinion of the British public from the *London Musical World*, our contemporary goes on: "And he is right. In fact, proofs are at hand lately to indicate that only America is thoroughly musical. If we were not burdened by that sense of modesty always apparent in an American, and especially so in a Chicagoan, we would enter into an elaborate exposition of the facts that prove the case. As it is, with becoming quietness we will merely remark that America is the most musical country on earth, and Chicago the most musical city in America." This burlesque of the *Musical World* in an opposite sense could not be bettered.

THE Paris correspondent of the *Daily Telegraph* reminds his readers from time to time that Wagner and "Tannhäuser" were badly treated in Paris some thirty years ago. That is true enough, and no one can object to an "object lesson" against unreasoning partisanship in art. But, on the soil of France especially, one should not be forgetful of "extenuating circumstances." Wagner had roundly abused the French lyric stage and its principal composers. It was not in French human nature to forget that. In the next place, he had been taken up by Napoleon III. and his detested *entourage*, and that of itself was sufficient to excite opposition. It must be remembered also that Wagner revenged himself to the full by his disgraceful lampoon upon stricken Paris in 1871. We do not see that the capital then insulted in the bitterest form owes any reparation to the composer of "Tannhäuser." The cry should be "Quits."

A PUBLICATION interesting alike to professional and amateur vocalists will be the issue of the songs and other solo parts in Mendelssohn's "Elijah," edited, with marks of expression, phrasing, and breathing, by Signor Randegger. A separate book will be issued for each voice, full cues being given leading up to each solo part. Mr. Randegger's special fitness for such a task cannot be questioned, as during his long residence in England he has both heard and conducted many performances of the oratorio, and no one is more capable of indicating the traditional reading of this and other classical works. These books will shortly be published by Messrs. Novello, who have besides in preparation a similar issue of songs from Handel's oratorios, also edited by Mr. Randegger. The series will be known as "Novello's Concert Edition."

WE read that Mrs. Sheldon, who is about to start on an exploring expedition in the footsteps of Mr. Stanley, desires to "study the home-life of the savage tribes, and it is said that she intends to take with her a phonograph, in order to bring back some African voices." It is a question whether the mere sound of "African voices" will be a matter of much interest—especially if they should be raised to express a little difference of opinion on some actions of the home-life she wishes to study—but if she could bring before us not only a few of the genuine songs—words and melodies—but the exact manner in which they are sung by the natives, she would indeed present us with a valuable and lasting record of her travels.

THE inclemency of the weather on Christmas Day had, we find, a serious effect on the attendance at most of the London churches, one clergyman, it is said, whose church is ordinarily well filled, complaining that his congregation in the morning "could almost be counted at a glance." And yet it is stated that at St. Andrew's Church, in Ashley Place, where not only carols were sung, but the first part of "The Messiah" was given, with orchestral accompaniments, the solos admirably sung, and the choruses well rendered by the choir of the church, the building "was crowded by a very large congregation." Is not this a lesson on the power of sacred music well worth taking to heart?

THE Rev. H. R. Haweis, of course, contributes his share to the discussion of the question "Are we a musical people?" and, equally of course, treats it flippantly. His opinions were known long ago, as he takes care to inform us in a dexterous advertisement of "Music and Morals"; adding that they "perhaps" gave more offence to the English people than any other words he had ever spoken or written. We are glad of the saving "perhaps," because it is difficult to conceive the English being at the pains to feel deeply anything the reverend gentleman may choose to say on the subject.

BUT Mr. Haweis is always amusing, even when he does not mean it, and there is great fun in the position he takes up here. "I am willing," he says, "to abide by the answer to a simple straightforward question. What is the sound of which (*sic*) the English people most delight to go in to dinner? (We should have said "to which," but Mr. Haweis is sometimes superior to grammar). The thing is notorious. Why the Chinese go to be sure—the very symbol of noise, discordant noise, and opposed to a musical note. As long as we, as a people, choose to do this we cannot say that we are a musical people." By

the same process of reasoning, the people on the Continent, who cannot start a train without blowing a hideous horn, are unmusical likewise. If Mr. Haweis means his argument to be accepted as pleasant fooling, very good; we don't object, but he should say so.

OTHER persons have delivered their souls on the question so funnily discussed by Mr. Haweis. One thinks that Orchestral Concerts are not supported because they do not present enough Wagner, in which "audiences find all the beauty of the Symphony with none of the dryness and pedanticism of the so-called Symphony." What does he mean by "so-called Symphony"? Let him be precise, or readers may think that he is aiming at, say, Beethoven's No. 5 or No. 7, which, we need not point out, are remarkable for "dryness and pedanticism."

ANOTHER correspondent, after protesting that he has no desire to decry the attainments of his countrymen (the usual preliminary to an attack), puts a series of questions:—"Why are English composers so comparatively unknown on the Continent?" Answer: Because the Continent, like the correspondent, refuses to hear them. "When we have an opera, why do we usually get foreigners to sing it for us?" Answer: We don't. "Why do English singers devote their energies to ballads instead of to opera?" If the querist means all English singers, and that they devote their energies to ballads, the answer is: They don't. "Will anyone assert that to sing ballads marks as high a musical genius and training as to sing a difficult part in an opera?" This question is too silly to make a reply worth while.

A PARAGRAPH elsewhere in our pages shows quite a touching union of art and trade in Canada; but new lands are not to beat the old country easily, even on that ground. At the close of an advertisement issued, through an Eastern Counties weekly, by Mr. George Waters, veterinary surgeon, we read: "A. G. Waters, late member Queen's College, Cambridge, assists his father in the profession." Very good, and we hope a classical and mathematical education promotes the efficiency of his treatment. But A. G. Waters does more. He is "prepared to give lessons on the pianoforte, and also undertakes the tuning of the same at low charges!" Very few men are qualified to advise, as, no doubt, Mr. Waters is, alike upon a horse and a pianoforte.

THE *Standard* printed, not long ago, an article from its Vienna correspondent in which he discussed the question whether a certain Professor Hyrtl, described as "the famous anatomist," possesses the actual skill of Mozart or a bogus production of the resurrectionist. Hyrtl is of opinion that he owns the real article. Very well; then he should be made to restore it to the tomb with befitting reverence, and at his own expense. "To what base uses may we return?" But better "stop a hole to keep the wind away" than lie on the shelves of a Professor of Anatomy, to be lectured upon and made the basis of false theories. "Nothing is sacred to a sapper," sing the French. For sapper read *savant*.

NEWTOWN, in Montgomeryshire, has reason to be proud of an *impresario* who knows how to profit by example in advertising. A favourite announcement of money-lenders runs to this effect: "Wanted, a thousand persons to accept a loan of £30 or upwards at low interest, without security." The Newtown

Concert-giver follows suit: "Wanted, a thousand persons to attend at the Victoria Hall next Monday evening, to hear Mr. David Hughes, R.A.M., sing 'Why do the nations?' N.B.—The hall will be specially warmed." The assurance of extra warmth may covertly insinuate that Mr. Hughes's singing makes the cold chills run down the back.

WE are glad to find that a preliminary meeting to consider the desirability of forming a "Hire Traders' Protection Association" has just been held. Certainly as regards the hire of musical instruments some such Society is imperatively called for, as, apart from the constant disagreements arising from a want of knowledge of the law upon the subject, instruments are often illegally seized for rent, and in one case, recently reported, an organ lent on a promise to pay by instalments, had been sent to an auctioneer and sold by the hirer.

It is announced that a branch of the Mozart Association—the objects of which are to keep up the museum established in the house where Mozart was born, to support the Mozarteum Public School, to give public performances of Mozart's works, and to contribute towards the erection of a theatre for the representation of Mozart's and other classical operas—has been formed in London. We earnestly hope that a liberal subscription will prove how warmly the music-lovers of this country appreciate the genius of this great composer.

THE regular critic of the *Leeds Mercury* not being available for attendance at a recent performance of Rossini's "Stabat Mater," a substitute was sent (this we assume) and achieved the following: "Mr. Andrew Black was not only able to sustain the pitch in his most trying solos, but also was instrumental in giving valuable aid to the general accuracy of intonation attained by the certainty of his singing, which was not the least noticeable characteristic." Can any of our readers explain this sentence? We give it up.

IN returning thanks for a presentation recently made to him in Glasgow, Mr. Manns made a touching reference to the circumstances of his early years. He said: "It was nearly sixty-six years since he had been placed in a cradle which stood in a poor Pomeranian glass-blower's cottage. It was the want of luxuries in his early days, and the struggles that he had had in his profession, which made the enjoyment of prosperity and honour doubly sweet to him." May prosperity and honour be, in his case, long continued.

THE advertisement columns of *Musical Opinion* lately contained a curious announcement: "To Collectors.—Old Manuscript Music Book—about fifteen years' work—property of late professor—fit for a museum—and several old instruments. For sale." We are left in doubt whether this precious manuscript contains the compositions or the gleanings of a "late professor," but we are quite ready to believe that, in any case, the book is "fit for a museum," even the highest shelves thereof.

NOTICING Mr. Krehbiel's Lectures on Wagner at Boston, Mr. Philip Hale writes in the *Home Journal*: "Mr. Krehbiel has an interesting manner, and while several of his statements admitted of much discussion and rested more upon his opinion than upon absolute

fact, the lecture was entertaining, and to those who take the Wagner problem seriously, it was instructive." "Those who take the Wagner problem seriously." Gracious powers! The words imply that there are people who don't!

THE *American Musician* says that, "under the influence of the Jankó keyboard, the whole construction of the pianoforte will be changed; and furthermore, that an entirely new school of pianoforte music will arise." Surely so important a revolution must even now be in progress; and yet we know of many eminent pianists, composers, and manufacturers who have, as yet, never heard of the "Jankó keyboard."

DR. MACKENZIE'S beautiful *Benedictus* (orchestral version) has made its mark in New Zealand, as everywhere else. We read in a Wellington journal that it "carried the palm in the orchestral selections, the interpretation of the beautiful music being an especially fine one. The audience applauded most enthusiastically at its conclusion." We salute the Wellingtonian amateurs.

THE Philharmonic Society's next season, influenced, perhaps, by last year's experience, will not be remarkable for novelty. The list of new works is limited to a Nuptial Symphony by Sgambati, and Mr. C. E. Stephens's Symphony in G minor, which has already been performed in Birmingham. The standard works chosen for re-hearing are a capital lot, and the soloists have been well chosen.

TOOTIL is a suggestive name for a flute player, but the owner of it must be a good artist, or he would not be chosen to join Dr. Joachim and Mr. Barrett in performing Bach's Concerto for violin and two flutes at the Bach Society's Concert on the 10th inst. By the way, the old Capellmeister reigns alone in St. James's Hall on that occasion. Quite right. "None but himself can be his equal."

SOMETHING should come of the movement to signalise, in a special manner, the centenary of Mozart's death next December. It is certainly desirable at the present time to lose no opportunity of paying homage to a man in whom dwelt the soul of music, and who was master alike of its spirit and its forms.

THE musical public of Frankfort are said to have received Dr. Mackenzie and his "Pibroch" with glacial coldness on a recent occasion, while the critics fell upon it both tooth and nail. We congratulate the gifted Scottish composer upon the highest compliment which could possibly have been paid him.

THE mother of the late Mr. Joseph Maas died at her residence in Granard Road, Wandsworth Common, on December 26, aged seventy-one. It is understood that she never wholly recovered from the shock of her gifted son's premature death—an event which a large circle of musical people have not yet ceased to mourn.

WE have heard of "brilliant pianists," but the lady who advertises herself as a "brilliant organist" should, we think, give some idea of the kind of compositions for the instrument which especially suit her.

In a recent advertisement a professor of the "Flute, Piccolo, and Fife" says "all new and old principals taught." The acknowledged heads of our musical institutions thus appealed to should attend to this at once.

Two per cent. of the English public are musical, according to Rubinstein. There are now one hundred people in this island who lack half the allowance, a Mr. Halliday, from England, being a brilliant and successful student of the St. Petersburg Conservatoire.

A NEW rector has come to St. Anne's, Soho, in the person of the Rev. John Henry Cardwell. It is to be hoped that he will sustain the musical reputation of a church which, years ago, Mr. Joseph Barnby lifted into fame.

MR. W. LLEWELLYN, a young English bass, a former pupil of Mr. Edwin Holland, made a most successful *début* in the opera "La Favorita," at Carrara, on the 17th ult., and has since been engaged to play the part of *Mephistopheles* in "Faust."

SOMEBODY has proposed the substitution of another Oratorio for "The Messiah" at the next Handel Festival. Clearly the poor are not the only class of people we have "always with us."

ROYAL CHORAL SOCIETY.

THE New Year's Day performance of "The Messiah," at the Royal Albert Hall, was in every respect worthy of Mr. Barnby's justly celebrated choir. Not only were the more massive choruses sung with a weight, dignity, and precision befitting the impressiveness of the text, but the secondary choral pieces—if such a term may be applied to any portion of the "sacred oratorio"—were given with a care evincing preparation no less than scrupulous regard for the wishes of the Conductor whose zeal has placed this musical association on a firm footing. It is too often the custom with choral societies to devote special attention to the elaborate choruses, such as "For unto us," "All we like sheep," and the "Hallelujah," and to trust to chance for the adequate execution of "And the glory," "O thou that tellest," and numbers of like description. The members of the Royal Choral Society evidently hold the opinion that every chorus in Handel's work is worth doing well, and on the evening of the 1st ult. in the most gratifying manner gave practical effect to their views. Miss Macintyre sang the soprano solos sympathetically, and Mr. Norman Salmon gave the bass airs with judgment. The contralto and tenor solos could not be otherwise than safe in the hands of Madame Belle Cole and Mr. Edward Lloyd respectively.

The chorallists again distinguished themselves on Wednesday, the 21st ult., when they undertook "Israel in Egypt." The burthen that was laid upon them they bore bravely. Such bold and finished delivery of the double choruses has been rarely heard in the metropolis and certainly never excelled. Considering the fine quality of the tenors and basses, and the earnestness they threw into their labours, even sticklers for precedent were inclined to let the mistake of entrusting them with "The Lord is a Man of War" pass without remonstrance. Whilst the various points of the choruses in the first part were taken up with faultless unanimity, the close attention to light and shade were so marked as to convey the idea that the vocalists were really interested in and felt what they were singing. In their performance throughout there was nothing that could be stamped as forced or mechanical. The "Hallelujah" chorus was given with remarkable crispness, and all the effect possible was produced with "Thy right hand, O Lord," "But as for His people," and "The horse and his rider." More even by their interpretation of "Israel" than of "The Messiah" had Mr. Barnby reason to be proud

of the choral host he has brought to such a pitch of perfection. Mr. Edward Lloyd sang "The enemy said" in his very best style, and Miss Anna Williams, as usual, did justice to the music falling to her share. Madame Sviatlovsky in "Their land brought forth frogs" was by no means so satisfactory, some difficulty in pronouncing the words apparently impeding her vocalisation. In the duet "The Lord is my strength" Miss Kate Flinn was acceptable, and the accompaniments were well played.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL'S business-like intimation that if better support were not speedily forthcoming the London Symphony Concerts could not be continued, has to a great extent had the desired effect. The attendance at St. James's Hall on Thursday, the 15th ult., was much better than at the preceding Concerts this season, and the plan of varying the instrumental pieces with solos by an eminent vocalist was unquestionably approved. The programme, too, was arranged to suit the taste of more than one section of lovers of the highest class orchestral music. For instance, Mr. Arthur Friedheim played with admirable spirit Liszt's Pianoforte Concerto in E flat, whilst in Beethoven's C minor Symphony the band and Mr. Henschel had a fine opportunity which they duly seized. Niels Gade's "Ossian" Overture was played as a tribute to the memory of the lately deceased composer. The novelty contained in the programme was a Funeral March, by Mr. Edward German, who first became known by the characteristic music he composed for Mr. Richard Mansfield's revival of Shakespeare's "King Richard III." at the Globe Theatre, two years ago. The March possesses a solemnity agreeing with its title, and is extremely well scored. Though in the nature of things the work is scarcely calculated to materially augment Mr. German's reputation, it will not detract therefrom. The Composer, who conducted his March, was very favourably received. Madame Nordica sang *Elizabeth's* Greeting to the Hall of Song ("Tannhäuser"), with so much taste as to be called again and again to the platform. Mr. Henschel conducted with his accustomed tact and watchfulness. Now that the director and the subscribers thoroughly understand each other, it is to be hoped that the London Symphony Concerts will, without further doubt or difficulty, become a prosperous institution.

MR. STAVENHAGEN'S CONCERT.

THE Orchestral Concert given by this gifted young pianist in St. James's Hall, on the 22nd ult., was framed on the same model as those which poor Walter Bache used to organise. Mr. Stavenhagen's performance of Liszt's Concerto in A (No. 2) on this occasion was a splendid manipulative effort, and whatever there is of beauty in the work was fully brought out. Equally striking was his interpretation of the transcription of Schubert's "Erl-King" and the Rhapsody in C sharp minor, which he gave as an encore. Beethoven's C minor Concerto was played with such extreme quietness and freedom from ostentation that it was difficult to realise that the same pianist was at the keyboard throughout the evening. The first appearance of Madame Stavenhagen, a leading soprano at Weimar, was an unqualified success. Her voice is a pure soprano of sympathetic quality, and she has been trained in a good school. She made a great effect in Weber's scena "Leise, leise," from "Der Freischütz," and she proved herself a mistress of the modern declamatory school in a scena, entitled "Suleika," by her husband. This is a setting of a soliloquy in a tragedy by a German poet named Gustav Kastrop, founded, it would seem, on the Biblical episode of Joseph and Potiphar's wife. The composer cannot be complimented on his inventiveness, for when he penned this piece he must have been completely under the influence of Wagner. There are curious reminiscences of the Bayreuth master's later works alike with the voice part, the themes, and the orchestration. Nevertheless, the writing is clever, and may fairly be said to evince promise.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

OF no slight interest was the Concert of this Society given on the evening of Friday, the 23rd ult., at the Royal Academy of Music. So rarely of late years have the members of the wood-wind family received adequate attention as solo contributors, that many of the compositions specially written for the flute, oboe, clarinet, and bassoon by the older masters are fresh to the majority of concert *habitues* of the present day. The revival of such works is the object of this Association. The following of the general musical public for this class of composition may not be so great as for others, but the value of a thing is not always to be accurately gauged externally. There can be no doubt that the enterprise of this Society has attracted notice in various quarters, and it is not beyond the bounds of probability that, by-and-bye, some sympathetic composer may deem it part of his mission to make an attempt to bring the flute, clarinet, and oboe once more to the front as solo instruments. The opening piece at the latest Concert was a Posthumous Trio, by Beethoven, for flute, bassoon, and pianoforte—not, perhaps, ranking among the works that the enthusiastic worshippers of the master would point to as forcibly exemplifying his genius, but pleasing in itself and giving grateful labour to the executants. Another composition deserving a more frequent hearing is Weber's Concerto in F minor (Op. 73), for clarinet and pianoforte, in which the wind is very tenderly cared for, particularly in the *Adagio* movement, played with singular feeling by Mr. Alexander Smith. Bach was represented by his fifth Sonata in E minor, for flute and harpsichord, but unfortunately the pianoforte was substituted for the latter instrument, and the deterioration in effect was manifest. The flute part was given by Mr. A. P. Vivian with admirable skill. Mr. Davies played Handel's Concerto in G minor, for oboe and pianoforte, and the Concert terminated with Waterson's Quintet in F major, for the four wood instruments incidentally named, together with the horn (Mr. Busby). The pianoforte parts were taken during the evening by Mrs. J. Griffiths and Mr. H. Stanley Hawley. One of Miss Marie Curran's vocal pieces (intelligently sung) was Boyce's quaint "Softly rise, thou southern breeze," with bassoon obbligato, played by Mr. James.

MONDAY AND SATURDAY POPULAR CONCERTS.

ON Monday, the 5th ult., these performances were resumed, a programme of unusually slender dimensions being presented—indeed, the only concerted works were Brahms's noble Sextet in G (Op. 36) and Beethoven's concise and genial Sonata in F, for pianoforte and violin (Op. 24). The first-named is less popular, at present, than the earlier and simpler Sextet in B flat; but it is far loftier in conception, and may be numbered among the masterpieces of chamber music. The first and last movements are truly superb, being not only remarkable for structural beauty, but for the attractiveness of the themes themselves. Mr. Stavenhagen, the pianist of the evening, would have given more satisfaction had he selected some work of importance instead of Chopin's Prelude in D flat and Liszt's Rhapsodie in C sharp minor. It is only fair to add, however, that he played both pieces exceedingly well, and fairly earned the enthusiastic applause of the audience. Mr. William Nicholl contributed the Slumber air from "Masaniello" and two of Dvorák's Gipsy Songs, singing throughout with artistic refinement.

Barely more than formal record is required of the first Saturday Concert of the year: Spohr's Quartet in B flat (Op. 74, No. 2) and Beethoven's Trio in C minor (Op. 1, No. 3) were the concerted works, both having been heard a few weeks previously at the evening Concerts. Mr. Stavenhagen was again the pianist and once more his choice fell upon Chopin. He gave a beautifully delicate rendering of the Nocturne in F (Op. 15, No. 1)—not the more familiar Nocturne in F minor (No. 15) spoken of in the programme—but his performance of the Polonaise in A flat was over-accentuated and lacking in breadth of style. Madame Néruda played Max Bruch's elegant Romance in A, for violin (Op. 42), to perfection, and equal praise is

due to Mrs. Henschel for her rendering of Handel's "Lusinghe più care" and her husband's charming songs, "Morgens als Lerche" and "Der Bote."

The first new pianist of the year, Miss Ilona Eibenschütz, appeared on Monday, the 12th ult., and the favourable reports circulated concerning the young lady gave special interest to the occasion. We understand that Miss Eibenschütz is of Hungarian extraction, and that, after appearing as a "prodigy" at the tender age of eight, she has studied seriously under Madame Schumann. The latter fact will, of course, account for her choice of Schumann's *Etudes Symphoniques* for her first essay before an English audience. It would perhaps have been well had she selected a less arduous work, for at the outset she seemed almost paralysed with nervousness, and it was not until the third variation that any estimate of her real capacity could be formed. The rest of the work was for the most part well played, the touch being pure and clear, and the tone round and sympathetic. Two of Beethoven's works were included in the programme—namely, the *Quartet in E flat* (Op. 74) and the *Sonata in A for pianoforte and violoncello* (Op. 69); and Miss Marguerite Hall afforded agreeable relief to the instrumental music by her rendering of songs by Schubert and Bizet.

On Saturday, the 17th ult., Miss Eibenschütz was again the pianist, her solo being Beethoven's *Sonata in C minor* (Op. 111). This was another trying ordeal for the very youthful executant, and the result was on the whole gratifying. If every point in this grand tone-poem was not brought out in the most striking manner, the *technique* was almost faultless, and the phrasing generally correct and intelligent. Miss Eibenschütz certainly raised herself in the estimation of her hearers by this performance. Concerning Schubert's superb *Quintet in C* (Op. 163) and Mendelssohn's *Trio in D minor* (Op. 49) nothing need be said, and these works completed the programme, for Mr. Reginald Groome, who was to have been the vocalist, was too hoarse to appear, and no substitute could be found.

The announcement that Mr. Santley would sing, after nearly two years' absence, drew a larger audience than usual on Monday, the 19th ult., and the veteran artist received such a greeting that at first he seemed quite unnerved. Still his rendering of Gounod's "Maid of Athens" and Schubert's "Erl-King"—not to mention Hatton's "To Anthea," which he gave as an encore—showed that, in the nobility of his style, and, in fact, in all those qualities which have given him his proud position in the world of music, he is as unrivalled as ever. The instrumental pieces in this programme were comparatively unimportant. Haydn's *Quartet in D minor* (Op. 42) commenced the programme, and Beethoven's *Trio in G* (Op. 1, No. 2) closed it. Mr. Stavenhagen gave a fairly acceptable rendering of Beethoven's *Sonata in E minor* (Op. 90), but he was heard to more advantage in the lovely *Allergretto* than in the first movement. Dvorák's four *Romantische Stücke*, for pianoforte and violin (Op. 75), were composed, or at any rate published, in 1887. They are clever little pieces, but not particularly characteristic of the Bohemian composer, except No. 4, which is wholly formed of two little figures incessantly repeated.

The Concert of Saturday, the 23th ult., is the last we can notice this month, and it may be dismissed with brevity. Indeed, the only feature requiring criticism was the rendering of Beethoven's *Sonata in A flat* (Op. 110), by Mr. Stavenhagen. The German pianist was not in good form, and perhaps he was unwell, for he played very tamely, and, moreover, used a copy of the work—a rare precaution with modern pianists. Two such universal favourites as Beethoven's *Septet* and Mendelssohn's *Quartet in E flat* (Op. 12) of course drew an immense audience, and both were magnificently played. Mr. Brereton gave airs by Mozart and Purcell with artistic effect.

NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

SOCIALLY, artistically, and numerically the sixth Annual Conference of this Society, held in the early days of January, proved an advance upon its predecessors. On the 6th ult. the heartiest welcome was accorded by the

Mayor and Corporation, the citizens at large, and the resident musicians of Liverpool. On the evening of the Tuesday just mentioned there was a *Conversazione* at the Museum and Library, about 700 guests being present, and the North-Western Section of the Society acting as hosts. Music was provided by Mr. Argent's resident orchestra, and there were a large number of interesting exhibits. These comprised, in addition to the valuable collection of musical curiosities permanently placed in the Museum, many others lent by members of the Society and friends.

The next day, Wednesday, the 7th ult., his Worship the Mayor formally opened the business of the Conference at the Lecture Hall of the Free Library. After an interesting report on the progress and present position of the Society had been submitted by the General Secretary, Mr. E. Chadfield, papers upon "Poetical meanings in union with musical design" and upon "Editing and editors, with special reference to the *Polonaises* and *Nocturnes* of Chopin," were read by Miss Oliveria Prescott and Mr. E. H. Thorne, who also acted as chairman after the departure of the Mayor. The same day, at 3 o'clock, the Liverpool Musical Club undertook the rôle of entertainers, at the City Hall, where, after an hour-and-a-half's delightful chamber music by Messrs. Schiever, Akeroyd, C. Courvoisier, Fuchs, and Welsing, afternoon tea was served to about 500 guests. In the evening Mr. J. L. Bowes, the Japanese Consul, whose hospitality is locally as famous as his priceless collection of works of Eastern art, held a *Conversazione* at Streatlam Towers, for which 400 invitations were received and accepted.

On Thursday, the 8th ult., under the chairmanship of Mr. W. D. Hall, the usual morning meeting was held, the papers read being by Mr. George Riseley on "Local Orchestras" and by Mr. Ridley Prentice on "The training of the hand by means of finger gymnastics, with special reference to the Technicon." The evening was devoted to music, the composition of writers belonging to the Society, and performed by members and by Mr. J. F. Swift's choir, in the small Concert-room, St. George's Hall; a brief performance on the organ in the large hall being given in the interval between the parts of the Concert by Mr. Grimshaw.

On Friday, the 9th ult., two other Recitals were given on this fine instrument, one at 9.30 a.m. and the other at mid-day, by Mr. H. A. Branscombe, there being at both representative and gratified audiences. At the regular morning meeting Mr. A. F. Smith presided, and read a paper on "Musical Notation." At 3 p.m. the Mayor and Mayoress (Major and Miss Morgan) held an "At Home" in the Town Hall, a number of the leading residents being invited to meet those attending the Conference. At this entertainment the choir of the Blind School, under Mr. W. D. Hall, sang a selection of the compositions of members of the Society. At 4.45 p.m. special omnibuses carried the professional musicians to Mr. Rensburgh's house, when a short Recital was given by Mr. and Mrs. Stavenhagen, and the proceedings of the week closed with a banquet at the Grand Hotel, presided over by the Mayor and Mayoress.

The week, it will be seen, was an eventful one, and the gathering alike representative of the growth of the Society and the professorate of the kingdom. The programme committee consisted of Dr. Hiles, Dr. G. Marsden, and Mr. Riseley, of Manchester; and the local executive of Mr. W. D. Hall, honorary sectional secretary; and Messrs. Carl Henricke, W. I. Argent, and Dr. W. H. Hunt. The next Conference will be held at Newcastle-on-Tyne and will commence on January 5, 1892, the gentlemen who are to be invited to act as chairmen being Dr. Mackenzie, Sir Charles Hallé, Mr. Irons, Dr. Vincent, and Mr. Riseley. The executive is to consist of Messrs. Irons, Nicholson, Liddle, Marshall, and S. Wyse; and Messrs. G. Vincent, Midgeley, and W. Rea will form the programme committee.

ROYAL COLLEGE OF MUSIC.

THE programme of the first Concert of the new term, which took place on the 22nd ult., contained a composition by Wagner which we do not remember having seen on a Concert programme before. We refer to the "Albumbblatt" in E flat, for pianoforte, dedicated to Frau Betty Schott, a

more elaborate and important piece than the better-known one in C. As music *per se* it is a charming movement, in turns tender and passionate, and full of melodic beauty of an unmistakably Wagnerian type. But it is not pianoforte music; it shows plainly in every bar how little the greatest master of the orchestra was at home in writing for the most popular of all instruments. It was evidently designed for strings, and to produce its full effect it would seem to require an orchestral arrangement. On the occasion under notice we heard a not very effective transcription for viola and pianoforte, by H. Ritter. The viola part was very nicely played by Mr. Alfred Hobday, but the pianoforte part scarcely received full justice. Of *ensemble* playing very creditable specimens were the performances of Beethoven's String Trio in C minor (Op. 9, No. 3) and Dvorák's fine, but somewhat unequal, Quintet in A (Op. 81). The difficulties of the latter elaborate work were met with ease, each part being performed in a finished manner. Messrs. William Green and S. W. Daniels gave promise of future success by their singing of the duet "All' idea di quel metallo," from Rossini's "Barbiere."

OBITUARY.

THE death of WILHELM CARL GOTTFRIED TAUBERT took place on the 7th ult. He was born at Berlin on March 23, 1811, and studied music under Neithardt, Ludwig Berger, and Bernhard Klein. He made his first public appearance as a pianist in 1825, and visited England in 1836. He was appointed Conductor of the Royal Opera, Berlin, in 1841, and Capellmeister to the Court in 1845, a post he held until the year 1869. He composed a large number of operas, of which his "Macbeth" was the most famous. He also produced some symphonies for orchestra, concertos for pianoforte, besides a number of quartets, sonatas, and solos for various instruments, together with several cantatas, sacred pieces, and songs. On the point of his friendship with Mendelssohn, Mr. Ernst Pauer says: "Both were pupils of Ludwig Berger, and were well acquainted with each other. The bar to a more intimate acquaintance was really old Mr. Mendelssohn and his wife. Taubert was the son of a porter, and received help in his studies from a gentleman who took a deep interest in the young artist's progress, but the social difference was too much for the old Jewish banker. I speak on the authority of my departed friend, Charles Klingemann, who was, as all well know, an intimate friend of the Mendelssohns. Mr. Klingemann often told me how intractable old Abraham Mendelssohn was, and even more so Felix Mendelssohn's mother." Referring to Taubert as a musician, Mr. Pauer continues: "He wrote very many excellent things. His pianoforte works, his classical 'Kinderlieder,' his music to 'Medea' and Shakespeare's 'Tempest'; his Twelve Studies (Op. 40) are quite as good as those of Chopin or Henselt, and are indispensable to a really good pianist."

LÉO DELIBES died on the 16th ult., at the age of fifty-five. A talented composer of light and sparkling music of the essentially French school, he was born at Saint Germain-du-Val in 1836. He commenced his studies at the Paris Conservatoire in 1848. At an early age he became the accompanist to the Théâtre Lyrique, and he afterwards held the post of second Chorus-master at the Opéra. His works include a number of operas and operettas, all of which were well received in Paris; but it was in the art of writing ballet music that he excelled. His first triumph in this direction was achieved in 1866, in the music he composed for a ballet entitled "La Source." His charming "Sylvia" is a great favourite in this country. His most successful opera, "Lakmé," was produced in London in 1885, but did not create a permanent impression. Shortly before his death he had almost completed his last work, an opera called "Kassia." As a composer M. Delibes possessed the gift of graceful melody, and he wrote effectively for the orchestra. His death is a distinct loss to the musical world.

We regret to have to record the death of Mr. JOHN KINKROSS, at the comparatively early age of forty-two. The deceased was long known in Dundee as a pianoforte teacher of the first rank. He came to London in 1883 to seek a wider sphere. He was not acquainted with a large circle

of musicians, but the few he met occasionally were impressed with his exceptional ability as a pianist, and his rare facility of improvisation. His compositions being mostly of an educational order, did not bring him before the artistic world in which he might ultimately have been more widely known. The Cantata for female voices "Songs in a Vineyard" and the part-song "A Psalm of Life" are good specimens of his power to write pleasingly without being too erudite. He died on December 30, of diphtheria, after a few days' illness, while on a visit to Mr. J. S. Curwen.

Having exactly outlived by five years the allotted three score and ten, Mr. PALGRAVE SIMPSON, of Liverpool, passed away on Thursday, the 22nd ult. The deceased was a member of the legal profession, but had been intimately connected with musical matters all his life, and he was an enthusiastic and also a well-read amateur. His long-standing friendship and connection with Sir Julius Benedict brought Mr. Simpson largely to the front in Liverpool, during the many years wherein the late veteran knight was a familiar figure in that city; but since the commencement of a serious complication of ailments in 1887 or 1888, Mr. Simpson had ceased to take an active part in public life. Nevertheless, as one of the figure-heads of local *dilettanti*, his place will assuredly remain vacant for awhile.

FEDERICO PARISINI, a composer of much merit, and for many years past librarian of the Liceo Musicale, of Bologna, died at that town last month at the age of sixty-five. The composer of several masses and other sacred works of a high order, Parisini interested himself greatly also in the musical instruction of children, for which purpose he wrote the operettas "Le Sartine," "Jenny," and "Una Burla," as also several instruction books. It is to be hoped that the editing of the Padre Martini correspondence, as well as the cataloguing of the valuable musical library of the Liceo, upon which the deceased was latterly engaged, will be completed by some other competent hand.

Paris papers announce the death of the Baroness LEGOUX, who, under the pseudonym of Gilbert des Roches, wrote some very able musical works (one of which was produced at one of the Château d'Eau Concerts); her *magnum opus*, an opera entitled "Joël," was being rehearsed at the Opéra Comique when that theatre was burned down, and the work has as yet not been taken up elsewhere. The deceased lady, who was only in her forty-seventh year, was of remarkable beauty, and the wife of Baron Legoux, a noted adherent of the Napoleonic régime.

MADAME EMMA ABBOTT, the American *prima donna*, died suddenly, at Salt Lake City, on the 5th ult. In the United States she enjoyed great popularity as a singer and manageress, and in the latter capacity acquired a large fortune by touring with her English Opera Company. Her appearance in 1876 at the Royal Italian Opera in London was, however, accompanied by very little success, her voice being considered unsympathetic and her style lacking refinement.

The celebrated Dutch composer and teacher, JOHANNES JOSEPHUS HERMANN VERHULST, died at the Hague, his native place, on the 17th ult., in the seventy-fifth year of his age. His first master was Bernhard Klein, and he was afterwards a pupil at the Gewandhaus, Leipzig, under Mendelssohn. He was Conductor of the Euterpe, at Leipzig, until the year 1842, when he resigned the post. He was also Conductor of Concerts at the Hague, Rotterdam, and Amsterdam. His compositions include several overtures, "Gysbrecht van Amstel" being among the best known; "Gruss aus der Ferne," an Intermezzo; and a Symphony for grand orchestra, many quartets and other instrumental pieces, and a large quantity of songs and vocal works, both sacred and secular. His daughter is well known as an accomplished pianist.

We regret to have to report the sudden death of Madame HELEN S. NORMAN, known as Helen Standish, the sister of Herbert and Frank Standing (Frank Celli), a well-known contralto singer, who will be remembered in English musical circles through her appearances at the Royal Albert Hall, and with the Italian and English Opera Companies under Mapleson and Carl Rosa.

MADAME LASARTE, an excellent pianist, and highly esteemed teacher of the instrument, died at Paris last month, at an advanced age. She was the widow of the once famous operatic singer, Delsarte, and aunt to the late Georges Bizet, the composer of "Carmen."

EMILIO CIANCHI, Secretary of the Royal Musical Institute of Florence, composer of several operas, an oratorio "Giuditta," and a Requiem, performed in 1873 at Florence, died recently at that town, aged fifty-eight.

The death is announced, on the 6th ult., at Berlin, of RUDOLF LOEWENSTEIN, the graceful writer of poetry, whose verses have been so frequently set to music by German composers.

We also have to announce the death of Mr. S. P. GORDON, one of the best known and most successful music publishers of New York.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE pantomime season having set in with its usual severity music has been dead for the time, save for a series of Promenade Concerts, under the direction of Mr. Riviere.

On Tuesday, the 20th ult., serious music was resumed at a Chamber Concert by the Willy Hess Quartet, assisted by Dr. C. S. Heap (pianist) and Mr. William Evans (vocalist). The principal works were Beethoven's String Quartet in F (Op. 59, No. 1) and Dvůřák's Pianoforte Quintet in A (Op. 81). These were finely given. Mr. Hess played, with the composer, two movements from Dr. Heap's Violin Sonata in E minor and two solo pieces, showing his executive skill in the highest degree. Dr. Heap played Chopin's Fantasia (Op. 49) like a true artist, and Mr. W. Evans sang Gounod's "The Valley" and Schubert's "Erl-King" in a manner few baritones could surpass.

Mr. J. W. Turner commenced a season of English Opera at the Grand Theatre on Monday, the 12th ult. The usual familiar repertory sufficed for the first week, but on Monday, the 19th ult., Flotow's "Martha" was performed, and, on the following Wednesday, Donizetti's "L'Elisire d'Amore" was produced for the first time in Birmingham. Mr. Turner has a fairly strong company, his chorus is good, and the operas are well mounted.

The Saturday Evening Concerts were resumed in the Town Hall, by the Musical Guild, on the 24th ult. In addition to a strong staff of well-known local artists, there were two young *debutantes*, Miss Jessie Brown and Miss Rose Long, who were most successful in their songs. Madame Berry, a capital mezzo-soprano, made her first appearance after her return from her Continental studies. The Guild Choir in Pinsuti's "Good night, beloved," and other part-songs, did effective service.

MUSIC IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

WITH the exception of the Subscription Concert there is little of importance to chronicle this month. The Bradford Kyrle Choir gave an excellent performance of "Athalie" during the week before Christmas, under the direction of Mr. Arthur T. Akeroyd. Miss F. Gott, Miss S. Johnson, and Miss A. Richardson were responsible for the solo parts, and Mr. Walter Storey, of Halifax, gave the readings. Mr. W. Rees was the leader of the orchestra.

On the 6th ult. Herr Stavenhagen, who was accompanied by Madame Stavenhagen, appeared at a Concert given at the Bradford Mechanics' Institute, under the auspices of Mr. Walter Holmes. This was Madame Stavenhagen's first appearance in England, and her admirable singing made a good impression.

The Subscription Concert given on the 16th ult., at St. George's Hall, again brought together a crowded audience. This was one of the two choral Concerts arranged for in the scheme for the season, and the works selected were Brahms's "Requiem" and Rossini's "Stabat Mater." The Festival Choral Society gave a magnificent account of the more elaborate work, and their share in the performance was admirably supplemented by Sir Charles Hallé's band. The principals were Madame Nordica, Miss Damian, Mr. Henry Piercey, and Mr. Andrew Black. The Concert was altogether a brilliant success.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

BRISTOL North Musical Society, formed in October, 1889, in connection with the Bristol Choral Society, gave its first Concert on December 29. The number of members is about 200, and there is a children's branch also well attended. The programme comprised several part-songs, which were sung with surprising excellence under the direction of Mr. J. F. Nash. The tone was good and full, the enunciation clear, the phrasing intelligent, and the attack and release sharp. Individual members contributed songs, and the Conductor and others played pianoforte solos. Mr. George Riseley delivered an address in the interval. He congratulated the Society on the progress made, and pleaded for the greater cultivation of orchestral music and for the establishment of a school of music in Bristol.

The first public essay of the Bristol East Musical Society, a similar body, founded at the same time, and having a like number of members, with Mr. Nash as Conductor, was made on the 13th ult. The scheme of the Concert was almost identical with that of the kindred one in the Northern district, and was given with equal precision. The fact that the Eastern division of the city is practically new ground, and that such excellent material is forthcoming augurs well for the future of the Society and the district.

The Bristol Madrigal Society's "Ladies' Night" took place on the 15th ult., when a large and brilliant assemblage gathered in the Victoria Rooms to hear the famous choir sing madrigals, ballets, and part-songs, old and new, under the direction of Mr. D. W. Rootham. The programme contained only English compositions, with two exceptions—viz., Converso's "When all alone" and Mendelssohn's "Verdant Spring" (Autumn Song). Mr. C. Lee Williams's eight-part song, "Twilight," was brought forward again after a lapse of five years, and "A Canticle to Apollo," by Dr. J. F. Bridge, was now sung in Bristol for the first time. The only new piece was a ballet, "Flora's Path," written expressly for the Society by Mr. W. S. Rockstro. The voices were admirably balanced, and the singing throughout was little short of perfection. The tone from the boys was particularly bright, and they sang with a freedom and intelligence which bespoke long and careful training on the part of Mr. Rootham. At the risk of seeming invidious it may be stated that the most finished performance was that of Wilbye's "Stay, Corydon." It was interpreted with scrupulous exactness, not a point was missed, the tone shading and enunciation were perfect, and the balance of parts faultless. A repetition of the madrigal was demanded and given. "Twilight" was also encored, and Mr. Williams, in response to calls, acknowledged the compliment. The compositions of Dr. Bridge and Mr. Rockstro were received with much favour, and would probably have been redemanded had not the evening been so far advanced. It may be added that, whereas in former years boys and men were obtained from other cities to assist at the annual Concert of the Bristol Madrigal Society, all the singers now reside here, with four exceptions—three cathedral lay clerks who have been members for a quarter of a century, and remain members for "auld lang syne," and a fourth lay clerk who left Bristol two or three years ago.

A most praiseworthy performance of Mozart's Twelfth Mass was given, with band accompaniment, by the Downend Choral Society, in the Parish Church, on December 29. Mr. Cedric Bucknall conducted.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

A MARKED and all-round improvement was noticeable in the singing of the Edinburgh Choral Union throughout a fine performance of the "Golden Legend" on the 5th ult. Mr. Collinson is to be congratulated on the result of

Awake up, my glory.

February 1, 1891.

Ps. lvii. 9; Ps. cxviii. 24;
1 Corinthians xv. 20, 21, & 57.

ANTHEM FOR EASTER.

Composed by J. BARNEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

VOICE. CHORUS. SOPRANO.

A - wake up, my

ten. ten. ten.

ORGAN. Sw. Org. with Reed. No. 63.

glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and

harp, A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

CHORUS. ALTO.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

TENOR.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

BASS.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

Gt. Diaps.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics for the vocal parts are: "wake, lute and harp, I my-self will a-wake right ear-ly, I my-self will a-". The piano accompaniment includes markings for "Str. Org." and "Gr. Org.".

Second system of the musical score. The vocal parts continue with the lyrics: "wake right ear-ly, I my-self will a-wake right ear-ly, I will a-wake right ear-". The piano accompaniment includes a marking for "add to Gr.".

Third system of the musical score. The vocal parts conclude with the lyrics: "ly. This is the day which the Lord hath made,". The piano accompaniment includes a marking for "f" (forte).

made, we will re-joice and be glad, we will re-joice and be glad, be glad in it;

made, we will re-joice and be glad, we will re-joice and be glad, be glad in it;

we will re-joice and be glad, we will re-joice and be glad, be glad in it;

we will re-joice and be glad, we will re-joice . . . and be glad in it; This is the

This is the day the Lord hath made, this is the day the Lord hath made,

be glad in it, This is the day the Lord hath made, we will re-

This is the day, the day, . . . this is the day, the day,

day the Lord hath made, this is the day, the day,

we will re-joice, we will re-joice, this is the day which the Lord hath made, we

-joice, we will re-joice, re-joice, this is the day which the Lord hath made, we

we will re-joice, we will re-joice, this is the day which the Lord hath made, we

we, we will re-joice, re-joice, this is the day which the Lord hath made, we

reduce Org.

will re - joice. A - wake up, my glo - ry, a -

will re - joice.

will re - joice.

will re - joice.

Sw.

- wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and harp, I my -

A - wake up, my glo - ry, a - wake, lute and harp,

A - wake up, my glo - ry, a - wake, lute and harp,

A - wake up, my glo - ry, a - wake, lute and harp,

Gt. Org. *Sw.* *p*

mf *cres.*

- self will a - wake right ear - ly, I my - self will a - wake right ear - ly, I my - self will a -

mf *cres.*

I my - self will a - wake right ear - ly, I my - self will a -

mf *cres.*

I my - self will a - wake right ear - ly, I my - self will a -

mf *cres.*

I my - self will a - wake right ear - ly, I . . my - self will a -

Gt. Org. *cres.*

a little slower.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "wake right ear - ly, I will a - wake right ear - ly. For now is Christ". The piano part features a steady accompaniment with chords and moving lines in both hands.

a little slower.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "And be - come the first-fruits of them that slept, risen from the dead, . . . And be - come the first-fruits of them that slept, now is Christ". The piano part includes markings for "dim." (diminuendo) and "p" (piano). It also features a section for "Sw. Org." (Swedish Organ) and "Gt. Org. with 8ft. Reed." (Great Organ with 8-foot reed).

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "Christ is risen from the and be - come the first-fruits of them that slept; Christ is risen from the risen from the dead, and be - come the first-fruits of them that slept; Christ is risen from the risen from the dead, and be - come the first-fruits of them that slept; Christ is risen from the". The piano part includes markings for "f" (forte) and "ff" (fortissimo). It also features a section for "Sw. Org." and "ff Full Org." (full organ).

Allegro con brio.

dead. Thanks, thanks be to God, thanks be to God, thanks be to God.

dead. Thanks, thanks, thanks be to God, thanks be to God,

dead. Thanks, thanks be to God, thanks

dead. Thanks, thanks be to God, thanks be to God, thanks be to

Allegro con brio. 108.

God, thanks be to God, which giv-eth us the vic-to-ry,

thanks be to God, be to God, to God, which giv-eth us the

be to God, thanks be to God, which giv-eth us the vic-to-ry,

God, thanks be to God, which giv

Pod.

giv-eth us the vic-to-ry, which giv-eth us the vic-to-ry through

vic-to-ry, giv-eth us the vic-to-ry, the vic-to-ry through

giv-eth us the vic-to-ry, giv-eth us the vic-to-ry through

-eth us the vic-to-ry through

♩ 112. *With spirit.*

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

♩ 112. *With spirit.*

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

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PREFACE.

Having had frequent opportunities during my long residence in England both of listening to and conducting public performances of Mendelssohn's Oratorio "Elijah," I venture to think that an edition of this noble work containing directions for "*expression, phrasing, and breathing*," such as have been and are used by the many distinguished Artists whom it has been my good fortune to hear, will prove instructive and valuable to the younger generation of Singers. I do not claim any originality for my edition, having simply endeavoured to indicate as clearly and faithfully as possible the reading of the music which is now sanctioned by usage or tradition.

ALBERTO RANDEGGER.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

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BY

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THE
felicitate
Lee Wil
Bethany;

the seven years' patient and skilful labour at what seemed, at the outset, a hopeless task. The performance of "Oh, gladsome light" and "The night is calm" left really little to be desired. An apology was offered on behalf of Madame Spada, who was suffering from a cold, but its effects were scarcely noticeable. She gave the character of *Elsie* a sympathetic and very musical interpretation. Miss Barnard showed a beautiful rich voice and an unimpassioned style in *Ursula's* songs. Mr. Black was splendid as *Lucifer*, especially in the stirring Prologue, and Mr. Newbury did good service in the music allotted to *Prince Henry*. Great interest in the work, which was heard here for the first time, attracted an audience which filled the Music Hall to overflowing, and it made a great impression.

On the 12th ult. Mr. Stavenhagen introduced his wife to his Edinburgh friends in "Suleika," a dramatic scena, written by him expressly for her, and played here for the first time in Scotland. The composition contains little that is interesting, but the orchestration is invariably rich, if somewhat reminiscent of the style of his great master. Madame Stavenhagen has a fine voice, rather unequal to the demands of the scena and of "Dich theure Halle," but her singing of a Rubinstein song was a great treat. Herr Stavenhagen chose Beethoven's second Concerto, and if the effects in the first movement were somewhat modern, the lovely *Adagio* and *Rondo* were splendidly played. The orchestra responded well to Mr. Manns's beat in Schumann's D minor Symphony and Grieg's "Im Herbst."

At the fifth Orchestral Concert (19th ult.) the great attraction was the violin playing of M. Ysaÿe, the great Belgian virtuoso. By his execution and artistic interpretation of Spohr's Ninth Concerto and Wieniawski's "Air Russe" he roused the enthusiasm of his audience to a high pitch. The dainty "Melusina" Overture was daintily played, and full justice was done to Dvorák's new Symphony by Mr. Manns and his band.

On the 21st ult. Mr. Franklin Peterson lectured on "Lohengrin" in the Literary Institute, with vocal, instrumental, and lime-light illustrations.

It is no secret that there will be a change in our orchestral fare next season, and that Sir Charles Hallé's band will probably take the place of Mr. Manns's orchestra—in Edinburgh, at least. It is certain in any case that Mr. Manns will not return next year.

PERTH.—"The Messiah" was chosen for its first Concert by the Musical Society, and the performance was the best which has been heard in Perth. The choruses were well balanced and went with a precision and spirit which did credit to the training of the Conductor, Mr. F. S. Graves. The innovation of singing "Glory to God" *piano* instead of *forte* was not a commendable one and did considerable damage to the effect of the whole part. The soloists were Misses Clara Samuel and Marian McKenzie, Messrs. Houghton and Henry Pope, who proved an efficient quartet, the ladies especially doing full justice to their well-known solos. The orchestra was small, but did its work well.

MONTROSE.—The flourishing state of the Choral Union is greatly due to Mr. Walter Mitchell, the Conductor, whose assiduous care brought the study of Cowen's "Rose Maiden" to a successful performance last month. The volume and quality of tone in the choruses were decidedly good, while, as regards precision of attack, as well as attention to phrasing and expression, a very satisfactory standard of attainment has been reached. The parts are, on the whole, well balanced. Deserving of especial notice was the performance of "Mid the waxing rose trees," the "Wedding Chorus," and "Farewell." The second part of the programme was miscellaneous, and the accompaniments throughout were played by Mrs. Stone (pianoforte) and Mr. J. Law (harmonium).

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Caledonia Road U.P. Church Choir must be felicitated upon introducing to a Glasgow audience Mr. C. Lee Williams's Sacred Cantata "The Last Night at Bethany," and though the performance took place on the

evening of December 23 last—when the holidays compelled us to go to press earlier than usual—it is not yet too late to acknowledge the enterprise of Mr. Robert Turnbull and his small but highly effective body of chorists. The fine work was well sung throughout, and the eminently devotional character of the music made an impression of unmistakable import. Members of the choir had charge of the solos, and the organ accompaniment was in excellent taste.

On the 6th ult. there was a Wagner Night, with the third act of "Tannhäuser" as a veritable *bonne bouche*; and herein Mr. W. Ludwig roused no ordinary amount of interest by reason of his strong dramatic reading of the character of *Wolfram*; Mr. Newbury was over-weighted with the music of the *title-rôle*; Madame Emily Spada sang the part of *Elizabeth* intelligently, and the chorus and band gained a distinct success under the ever-watchful care of Mr. August Manns. The programme otherwise contained the Prelude in A ("Lohengrin"), Hans Sachs's "Monologue" for the Irish baritone above named, *Senta's* "Ballad," and the Overture from "The Flying Dutchman." At the ninth Concert of the series (13th ult.) there was again a large audience, attracted, there can be little doubt, by Mr. Bernhard Stavenhagen, whose abiding popularity was further enhanced by an altogether delightful performance of Beethoven's seldom-heard Concerto for pianoforte and orchestra, known as "No. 2." The Symphony was Schumann's No. 4—read by Mr. Manns with that reverence for his text so well known to Sydenham audiences; Grieg's Concerto-Overture "In Autumn" was also in the programme, and Mrs. Stavenhagen contributed her husband's scena for soprano solo and orchestra, "Suleika," and the aria "Dich theure Halle" from "Tannhäuser." The scena did not, it is to be feared, create a profound impression, though the fair soloist, who has an excellent voice and method, was recalled at the conclusion of her exacting and somewhat diffuse work. The tenth Concert (20th ult.) was rendered remarkable by the enthusiastic reception accorded Mr. Ysaÿe in Spohr's Ninth Concerto for violin and orchestra, and in the Belgian artist's clever performances of examples of Bach and Paganini. Dvorák's Symphony in F had its first hearing in Glasgow on this occasion, and that being so opinions as to its real musical worth had better be reserved. For some reason difficult to understand, the audiences at the Saturday Popular Concerts have not been so large as the supporters of the Choral Union scheme could desire. Be the cause what it may—the great railway strike is blamed by some people—the programmes have been full of interest, accentuated, for example, by the *rentrée* of Mr. Maurice Sons in a masterful exposition of the solo part in Beethoven's Violin Concerto. Liszt's Symphonic Poem "Les Préludes" has been given and in Mozart's Concerto for pianoforte and orchestra, in C minor, Mr. Philip E. Halstead showed matured powers, and gave, indeed, an engaging account of the fine old-world flavoured strains. The programmes have also included Schubert's "Unfinished" Symphony, Weber's Concertstück for Mr. W. Lindsay Lamb, Dr. A. C. Mackenzie's "Ravenswood" music, Berlioz's "Roman Carnival," and Mendelssohn's "Scotch" Symphony.

A large and representative gathering assembled in the Windsor Hotel on the 7th ult., when Mr. Manns was entertained at a banquet in recognition of his valuable services to the musical art in Glasgow. Mr. Campbell, of Tullicewan, presided, and Sir James Bain discharged the duties of croupier. The meeting, in a word, was a signal success, and the guest—who was presented during the evening with a handsome *bâton*—cannot have failed to recognise the great respect in which he is held by numerous friends on the shores of the Clyde.

Dr. A. C. Mackenzie and Messrs. Frederic H. Cowen and Battison Haynes, the judges in the recent prize competition for the best orchestral composition under the auspices of the Glasgow Society of Musicians, have intimated that they award the prize to the composition sent in under the motto "Tam O'Shanter." On the envelope being opened it has been found that the successful competitor is Mr. Leonard Drysdale, 30, Castle Street, Edinburgh. The prize is thirty guineas.

MUSIC IN LEEDS AND HUDDERSFIELD.

(FROM OUR OWN CORRESPONDENT.)

"The dearth of Music in Leeds" would be a more appropriate heading for our article this month; musical affairs having kept very quiet, in the commercial sense of the word, since our last communication.

The Concert *In Memoriam* of the late Archbishop of York was repeated at the Town Hall on Saturday evening, the 3rd ult., when there was a crowded audience. Dr. Spark was assisted by Miss Mary Stead and Mr. Arthur Armstrong, and he added to his own Recital on the organ Beethoven's "Hallelujah to the Father." The vocalists were warmly applauded by an appreciative audience, and Dr. Spark's performances were received with great enthusiasm, the audience insisting on a repetition of his organ piece "Repose." Saturday's was the concluding Recital for the season, and it is interesting to note that during the year Dr. Spark has given no less than sixty-two Organ Recitals on Tuesday afternoons and Saturday evenings.

On the 10th ult. the Huddersfield Glee and Madrigal Society gave a second performance, by general desire, of the Rev. J. F. Downe's Cantata "The Prodigal Son," which was so successfully brought forward a month ago. This time the performance took the form of a popular Concert in the Town Hall. The attendance was large, and the singing, as on the former occasion, excellent. At the conclusion of the Cantata the composer was called to the front and warmly applauded.

The eighth Huddersfield Subscription Concert took place on the 20th ult. The instrumentalists were Mr. Emil Bach, pianoforte, and Mr. Van Biene, violoncello; and the vocalists, Miss Gambogi, Madame Trebelli, Mr. Henry Piercy, and Mr. Maybrick. The two first-named artists played, amongst other things, a well-written Sonata for pianoforte and violoncello, from the pen of the violoncellist. The vocal numbers of the programme do not call for detailed comment.

The Leeds Amateur Operatic Society came to the fore for the second time on the 21st and 22nd ult., with two representations of Sullivan's popular opera "H.M.S. Pinafore," given in the Victoria Hall. The principal rôles were in capable hands, the band and chorus were thoroughly efficient, and the performances, on the whole, were calculated to further increase the growing reputation of the Society.

The sixteenth Conservatoire Concert was given on the 19th ult., at the Conservatoire Rooms. The Concert opened with the late Niels W. Gade's Chamber Trio (Op. 29); a tribute of respect to the memory of the talented Danish writer, and played, we believe, by three of his compatriots—viz., Messrs. Gutfeld, Giessing, and Christensen.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The prospectus recently issued for the second moiety of the season by the Philharmonic directorate contains but little that is novel. The Symphonies included are one of Haydn's in D minor, Schubert's "Unfinished" in B minor, Mendelssohn's "Scotch," and Raff's "Lenore." The choral works are Hubert Parry's "Judith," to be conducted by the composer, on the 24th inst.; and Sullivan's "Golden Legend," fixed for the last Concert of the series. The last-named work has been made to replace Schumann's "Paradise and the Peri," originally promised, and a division of opinion arose as to whether the Leeds Cantata or that composed for the jubilee of the Philharmonic Society should be honoured with a repetition. Certainly MacKenzie's "Dream of Jubal" would have been more acceptable to many, in view of its special connection with Liverpool, and its revival could not have failed to prove appropriate and interesting.

At the seventh Concert, on the 13th ult., the D minor Symphony of Haydn, already alluded to, failed to create any great impression. The Symphony, numbered 49 in the programme, but given without any other indication of origin and without the time-honoured analysis, was certainly new to Liverpool, but in no respect to be compared

to any of the famous Salomon set or other equally familiar examples of the same composer's work. The feature of the evening was Sir Charles Hallé's playing of Beethoven's "Emperor" Concerto, and acceptable novelties were found in the form of Grieg's "Autumn" Overture and Borodin's strangely named sketch "In the Steppes of Central Asia." Miss Amy Sherwin was the vocalist. The eighth Concert, fixed for the 27th ult., necessarily came too late for present notice.

A project is on foot for presenting Mr. W. T. Best with a testimonial, and a meeting was called for the 14th ult., at the office of the Philharmonic Society, in furtherance of the scheme. The chief mover in regard to the latter is Mr. James B. Brook, of Chester, from whom emanated the first circular, Mr. J. Broadbent being announced as Honorary Secretary, *pro tem*.

The Subscription Concerts at Birkenhead, Bootle, and Liscard are all progressing satisfactorily, but generally, with regard to the present musical season, nothing of special interest is to be recorded. The various choral societies are doing little else than going over well-trodden paths, and it would seem that those who direct the fortunes of local music are utterly oblivious of the claims of the goodly array of modern English writers.

The Sunday Society, now happily emancipated from the limits of a six-day music licence, introduced its orchestra to a Liverpool audience at the Rotunda on December 28. On the 4th ult. Beethoven's Septuor was given, on the 11th the Rev. H. R. Haweis lectured on "Bells," and on the 25th Dr. Hiles spoke on "English Music and English Orchestras" in the same hall.

Good performances and good audiences have been the order of the day at the Court Theatre, which is at present the home of the Carl Rosa Company. In addition to operas already familiar in English, Verdi's "Traviata," Donizetti's "Daughter of the Regiment," and Balfe's "Talisman" have been introduced in the vernacular; while to Gounod's "Faust" has been added the long-lost "Broken" scene. The season covers eight weeks and will last till this month is well advanced.

Carnarvonshire choristers are still waging litigious war over the gold challenge *bâton* recently won by the Carnarvon Choral Union. Fifty-two members of the latter have sued their Conductor and Secretary for possession of Mr. Pritchard Morgan's gift, and up to date the ultimate fate of the latter does not appear to be settled, his Honour, Sir Horatio Lloyd, Judge of the County Court, having reserved judgment on the question.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

VERY agreeably and hopefully did we close the year 1890, and the opening month of its successor has, musically, been interesting. At Sir Charles Hallé's ninth Concert we had evidence of what can be done in the provinces and by training almost entirely local. Mr. F. Dawson (of Leeds) had previously been heard here, both privately and at the Gentlemen's Concerts; still we were not prepared for such faultless and unerring executive skill as his pianoforte playing exhibited in the Chopin Op. 22, and for the incisive touch and transparent clearness with which he surmounted all the difficulties of the smaller pieces he selected. There could not be a doubt of the future of the young artist. We have also had another visit by Herr Stavenhagen who, rather strangely, selected Beethoven's Concerto in B flat, perhaps as a contrast, in its Mozart-like simplicity and placidity, to Liszt's arrangement of Wagner's *Isolden's Liebestod* and of Schubert's "Erl-König." At the former Concert Reinecke's Op. 202 was very interesting, though necessarily somewhat satiating. Sixteen pieces descriptive of life "from the cradle to the grave" must produce upon the listener an effect like that which follows the reading of a lot of short tales, in which no sooner is interest excited in the characters or themes than they vanish and new subjects appear. From the Suite several sets of two or three movements might be selected for the lighter second half of a programme of far greater interest than many of the slight sketches now so often

introduced; but the whole work is not, except in length, worthy of the place of honour in a high class Orchestral Concert. There is no need now to criticise Brahms's second Symphony. Its power and dignity are well known, although the sombre character which pervades almost all the master's works renders its great length just a little trying. During the month our many violin amateurs have (like our ambitious pianoforte students) had two most excellent public lessons. At the first meeting in the present year Sir Charles Hallé's capital leader—Herr Willy Hess—interpreted vigorously Beethoven's great Concerto; and a fortnight later Lady Hallé played Mendelssohn's equally great work as only she can render it. Surely never was a solo part so thoroughly incorporated as an integral portion of the whole, never intrusively appearing for mere purpose of display, but always subservient to the general effect: and, having heard all the violinists of foremost rank in the E minor Concerto, I must add, just as surely, that no one surpasses Lady Hallé in the grace and charm with which she invests her rendering of the truly masterly work. With Mendelssohn's clear writing before it, and Beethoven's "Coriolan" Overture to follow, Liszt's scenes "Ce qu'on entend sur la Montagne" were severely tried. The vocalists at these Concerts have been Madame Albani—who with delightful tact and great infusion of feeling gave Dr. Bridge's air "Hear ye" ("Repentance of Nineveh"); Mdlle. Trebelli, Mr. and Mrs. Henschel, with their exquisitely sympathetic duet singing; and Mr. Plunkett Greene, whose selection of Bach's "Beglückte Heerde" and some Irish songs (not well contrasted) was rather injudicious.

On the 22nd ult. Beethoven's Mass in D was given, in which Miss Anna Williams, Miss Damian, Mr. E. Lloyd, and Mr. Watkin Mills sang the soli parts with the greatest care and conscientiousness. The enormous difficulties of the choral parts were surmounted in a manner reflecting the highest credit upon all concerned. It would not be too much to say that no chorus singing so excellent has for years, if ever, been heard in Manchester, and the success of his labour must have been extremely gratifying to Mr. R. H. Wilson, the Choirmaster. Mr. Willy Hess gave the obbligato violin part in the "Benedictus" with the utmost delicacy, and the band, as a whole, was in its best form. Should the rendering of "Judith" and of the Brahms "Requiem" equal that of Beethoven's great Mass the latter part of the season will be most satisfactory to those who are anxious about the reputation of the choral performances in this city.

All the other Concerts here have, during the month, been fairly attended; but there has been nothing demanding special notice except the first performance, on the 17th ult., of Dr. Bridge's dramatic Oratorio "Nineveh." Opportunities of hearing new works of this class are not too frequent here, so that we are indebted to Mr. de Jong for affording to the composer's many old friends in Manchester an opportunity of welcoming their former energetic Cathedral organist. It is no slight praise to say that the work is decidedly original, and never reminds the listener, either by style or theme, of any other composition; and it is remarkable that the author has been even more successful in his treatment of the orchestra than of his use of the voices of his executants. Especially is this noticeable in the movement for distant chorus, wherein the necessity for subordinating the accompaniment to the faintly-heard voices is a distinct sacrifice of effect: for it is obvious that had the writer felt justified in giving way to a greater fullness of orchestral swing, a vastly enhanced result would have been obtained. The performance was throughout very fair, although the choir was gathered in a hurry, and, for the most part, unused to orchestral accompaniment. Still, with more rehearsal, many beauties would doubtless have been brought out, and certainly, for the interpretation of the storm music, the string power was utterly inadequate. The principals—Misses Anna Williams and Hope Glenn, with Messrs. Iver McKay and Daniel Price—undertook their share of the work very earnestly, the last-named creating, on this, his first appearance here, a decidedly favourable impression. Dr. C. J. Hall presided at the organ, and to the composer, who conducted, the warm feeling of the large audience was repeatedly expressed, and the final verdict enthusiastically conveyed.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

On the 15th ult. the Nottingham Philharmonic Society gave its second Concert. The choir showed its best form in Gounod's "Come unto Him," Pearsall's "Sir Patrick Spens," and Mr. Arthur Page's new madrigal "I dare not ask." The large muster on the orchestra was encouraging. Miss Marie Hooton and Mr. Iver McKay sang some very good songs. The whole programme was a gratifying effort to raise popular taste, and was rewarded by a larger and more enthusiastic audience than on previous occasions. Mr. E. H. Lemare contributed three organ solos—he has rapidly established himself as a favourite in Nottingham, his recently instituted Saturday afternoon Recitals having proved thoroughly successful.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 13, 1891.

THE time-honoured custom of performing "The Messiah" during the Christmas holidays has again been followed by most of our prominent choral societies, such as the Oratorio Society of our own city, the Handel and Haydn Society of Boston, the Apollo Club of Chicago, the Philadelphia Chorus, the Mozart Club of Pittsburgh, the Choral Society of Washington, the Schubert Society of Newark, and many other smaller bodies too numerous to mention. Amongst the notable exceptions to this rule we have to record a very successful performance of Dudley Buck's "Light of Asia," given by the Musical Society of Detroit, under the leadership of Mr. A. A. Stanley; a performance of Gounod's "Redemption," at Rochester, N.Y., under Mr. Charles Abercrombie; and of Handel's "Israel in Egypt," by the Oratorio Society of Baltimore. Berlioz's "Damnation of Faust," which is in the *répertoire* of nearly every choral society of importance, received its first performance in Providence by the Arian Club, one of the most prominent choral societies in this country, under the conductorship of Mr. Jules Jordan. We understand that this Society intends to produce Mackenzie's "Rose of Sharon" at one of its subsequent Concerts. The Chicago Oratorio Society, a small association which has quite recently been put under the direction of Mr. Walter E. Hall, gave the first performance in Chicago of Gaul's "Ten Virgins." In our own city the great event of the month in choral music was the first Concert of the season of the Church Choral Society, under Mr. Richard Henry Warren. Bach's "God's time is the best," Schumann's "Advent Hymn," and Saint-Saëns's "The heavens declare" formed an admirable programme, and were performed in perfect style. The Society has only about 100 voices, but all its members are experienced church singers, who sing with great effect and produce such a volume of sound that they may well be envied by many a larger choral body. A well-selected orchestra and able soloists helped to make the performance of the three works one of the most enjoyable Choral Concerts we have lately heard in this city. The second Concert of this young but promising Society, which takes place in February, and at which Dvorák's "Stabat Mater" and Gounod's "De profundis" will be given, is looked forward to with much interest. Our Metropolitan Musical Society, under Mr. William R. Chapman, opens its season to-night with a Concert at the Metropolitan Opera House. The programme is miscellaneous, with Martin Roeder's "Apollo" Cantata, Edward Elgar's "My love dwelt in a northern land," and one of Morley's Madrigals as principal features.

The Concert of English Orchestral Music, mentioned in a former letter, took place on December 22 in Brooklyn, under Mr. C. Mortimer Wiske. The two most successful numbers were Oliver King's Overture "Among the Pines" and MacCunn's "The Land of the Mountain and the Flood." Mr. L. Mollenhauer played Mackenzie's Violin Suite "Pibroch." Our own Symphony and Philharmonic Societies continued their series of Orchestral Concerts, the former producing a new Suite by Moszkowski, amongst other more familiar works; and the latter a new Violin Concerto, by Joseph Joachim, played by Madame Camilla

Urso. At one of the previous Philharmonic Concerts Miss Clementine de Vere sang a soprano aria from Dvorák's "St. Ludmila," which she has since repeated with great success at the Theodore Thomas Sunday Night Concerts. The Boston Symphony Orchestra, under Mr. Arthur Nikisch, also paid a tribute to modern English composers by including Mackenzie's "La Belle Dame sans Merci" in their programme of the 10th ult. Our great German opera has given Franchetti's "Asrael," with two other novelties, Smeraglia's "Der Vasall von Szigeth" and "Diana de Solange," by Duke Ernst of Saxe-Coburg-Gotha. Smeraglia's opera is a work of great merit, and a valuable addition to the *répertoire* of our opera house; but why such a work as "Diana de Solange" should have been singled out for a revival after a well-merited slumber of over thirty years is hard to conceive. It proved the direst failure, and was withdrawn after only two performances. Beethoven's "Fidelio" and the standard operas of Wagner and Meyerbeer have so far represented the *répertoire* of this season. The next novelty announced is a revival of Marschner's opera "Templer und Jüdin."

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Festival of Erskine Church was held on December 16, when Barnby's "Rebekah" and Gaul's "Ruth" were performed by a choir of thirty voices and amateur soloists. In "Rebekah" the chief solo rôle was taken by Miss Amos; Isaac was represented by Mr. T. de G. Stewart, and Mr. E. Duquette sang the part of *Eliezer*. In the latter work Miss Rubenstein sang the part of *Ruth*, Miss Lilian Smith that of *Naomi*, and Miss Ross that of *Orpah*. The part of *Boaz* was sung by Mr. A. G. Cunningham. Soloists and chorus acquitted themselves with credit, and the performance was listened to by a large audience. Mr. C. A. E. Harriss (organ) and Mr. Schaefer (pianoforte) were the accompanists. The Conductor was Mr. R. S. Weir, Organist of the Church.

On December 23 the Windsor Hall was crowded to its utmost capacity when the third annual performance of Handel's "Messiah" was given by the Philharmonic Society. The soloists were from Boston, Mass., the soprano being Mrs. E. M. Hascall; the contralto, Miss Gertrude Edmands; the tenor, Mr. G. J. Parkes; and the bass, Mr. Ivan Morawski. Mrs. Hascall possesses a voice of marvellous sweetness and sings with great care and taste, and Miss Edmands, in "He shall feed His flock," exhibited a beautiful quality of voice and thorough training. The chorus, which numbered 210 voices, has never been heard to greater advantage, and the precision of their attack and their roundness of tone were very noticeable. The orchestra numbered twenty-five and consisted almost entirely of local musicians. A notable exception was Mr. E. M. Lafraican, trumpet soloist to the Boston Symphony Orchestra, who, by permission of Mr. Mikisch, the Conductor, came up to Montreal—his native place—to play the trumpet obligato to "The trumpet shall sound." The success of the Concert was so pronounced that the annual performance of "The Messiah" at Christmas-time by the Society may now be looked upon as certain. The Conductor was Mr. G. Couture.

On the 9th ult. the Mendelssohn Choir, organised twenty-seven years ago, gave their first Concert of the season. Mr. Gould, the Conductor, by his frequent rehearsals and careful training, has succeeded in bringing the choir to a high pitch of excellence. Their special sphere is the performance of unaccompanied music, and the artistic manner in which certain of the numbers were sung on this occasion is evidence of the efficiency of the Conductor and of the loyalty amongst the members, many of whom possess excellent voices. Rubinstein's "Pine Tree" was well sung, but in the Christmas carols the choir appeared to best effect. The tuneful "Slumber song" of Löhrr was encoed. The choir was assisted by Herr Franz Rummel, who made his first appearance before a Montreal audience. Herr Rummel is certainly a fine pianist, and quickly won his way to the hearts of his audience by his masterly performance of the Chopin numbers. Schubert's Impromptu (Op. 90, No. 4) served to display the delicacy of touch

which Herr Rummel possesses. The genuine applause accorded to this great artist was very gratifying. The following is the programme: Christmas carols, "This day is born Emmanuel" and "Marienlied" (M. Praetorius); "In Terra Pax" (Rev. J. B. Dykes); Part-song, "Welcome" (Rheinberger); pianoforte solos, Impromptu, Op. 90, No. 4 (Schubert), Nocturne, Op. 17 (L. Brassin), Rondo Capriccioso (Mendelssohn); Part-song, "A Styrian Dance," character music (Ph. Scharwenka); Part-song, "The Pine Tree" (Rubinstein); pianoforte solo, Suite, "Aus Holberg's Zeit" (Grieg); Quartet, "Quando Corpus," "Stabat Mater" (Rossini); Part-song, "Coquette," by full choir (Brahms); pianoforte solos, Scherzo, Op. 20, Nocturne, Op. 27, No. 2, Polonaise, Op. 53 (Chopin); Part-song, "Slumber Song" (F. N. Löhrr); Motet, in eight parts, "Gracious Lord" (J. Christoph. Bach).

THE Festival of the Conversion of St. Paul falling this year on Septuagesima Sunday, by special permission of the Bishop of the diocese, the commemoration was held in the Metropolitan Cathedral on the following day, the 26th ult. There was a full choral celebration in the morning, and the ordinary choir of the Cathedral was largely augmented at the evening service, a complete band supplementing the organ in the accompaniments to the Canticles and the selection from Mendelssohn's Oratorio "St. Paul," relating to the Conversion of the Apostle of the Gentiles, which has been sung on like occasions for some twenty years past. The Magnificat and Nunc dimittis was specially composed by Mr. C. Lee Williams, Organist of Gloucester Cathedral, and the dignity of the words is well maintained by means of simple, yet original music, which will doubtless gain favour wherever it is known. The Nunc dimittis with the opening verses for men's voices alone is beautifully and effectively written, and the entry of the treble voices at the "Gloria" is most striking and impressive. Mr. W. Hodge was at the organ, and Dr. Martin conducted.

At the first examination for the degree of Bachelor in Music at the University of Oxford, on the 17th ult., the following satisfied the Examiners:—Percy C. Buck, Keble College, and of Kingston-on-Thames; Arthur C. Edwards, St. Edmund Hall, and of Harlow; Oliver Ives, Queen's College, and of West Kensington; Albert Jowett, Queen's College, and of Pudsey, near Leeds; John G. Luard, B.A., Exeter College; Clement C. Palmer, Non-Collegiate, of Barton-under-Needwood; Arthur T. Robinson, Queen's College, and of Farm Road, Birmingham; Charles M. Taphouse, New College, and of Oxford; Ferris Tozer, Queen's College, and of Eaton Place, Exeter; Archibald W. Wilson, Keble College; George F. Wrigley, B.A., Merton College, and of Roehampton; Dalhousie J. Young, B.A., Balliol College. Examiners—Sir John Stainer, D.Mus., M.A., Magdalen College, Professor of Music; C. Hubert H. Parry, D.Mus., M.A., Exeter College; Choragus; John H. Mee, D.Mus., M.A., Merton College; Coryphaeus.

The second examination for the degree of Bachelor in Music at the University of Oxford will be held in October next. In addition to the usual subjects, there will be required a critical knowledge of the full score of Schumann's Symphony in C and Bach's Cantata "Ich hatte viel Bekümmerniss." An examination for the degree of Doctor in Music will also be held at the same time. All exercises are to be sent to the Professor of Music, 10, South Parks Road, Oxford, as early as possible, and none can be received after June 30.

THE first Concert this season of the North-East London Choral Society was given at the Morley Hall, Hackney, on the 21st ult., under the direction of Mr. John E. West, who the sacred Cantata "God, Thou art great," of Spohr, the 130th Psalm, by J. E. West, and a new Choral Ballad, "Earl Haldan's Daughter," by A. M. Goodhart, were performed. The vocalists were Miss Kate Fusselle, Miss Lottie West, Mr. T. H. Müllerhausen, and Mr. F. A. Bridge. All the music was very well performed, Mr. West's Psalm being the most successful. Afterwards the band played the Bourrée from the incidental music to the "Merchant of Venice," by Sullivan with much effect, and two part-songs, "Whilst youthful

sports," by J. Barnby, and "All is peace," by B. Tours, were given, the last-named being encored. Miss Rosabel Watson led the band and played a Bolero, by E. German, and the vocalists mentioned contributed songs.

THE Civil Service Vocal Union gave the second Smoking Concert of its tenth season in the Great Hall, Cannon Street Hotel, on Thursday evening, the 15th ult. The part-singing was, as usual, characterised by great precision, and the interpretation, in particular, of Calkin's "Night winds," afforded an excellent specimen of refined vocalisation. Dr. Bridge's clever musical setting of Burns's humorous ballad "John Barleycorn" met with a hearty and well-earned encore, owing both to its own merits and to the effective vocal treatment of its many varied points. The soloists were Mr. Henry Guy, Mr. J. T. Sargeant, Mr. Arthur d'Oyly, Mr. F. H. Cozens, and Mr. Victor Baziau (violin). Mr. Charles Fry contributed with much dramatic power *Marc Antony's* oration over the body of *Cæsar*. Mr. J. H. Maunder conducted with his accustomed excellence.

THE public distribution of diplomas and certificates for the thirty-fifth half-yearly higher examinations at Trinity College, London, took place on Tuesday, the 13th ult. The diploma of Licentiate in Music was conferred upon Fredk. E. Hillman, Ptolemy S. T. Pardy, and George H. Thompson. And the diploma of Associate in Music on Richard Aldersley, John Byatt, Richard Norton Green, Henry Hoblyn Hancock, Thomas Roger Henderson, Robert Humphrey Legge, Albert Charles Light, Eveline Alice Meager, Lewis Vaughan, Lizzie Wheeler, Constance Emily Whitcombe. The Maybrick Prize of five guineas for ballad singing has been awarded to Florence H. C. Bromley, and the silver medal for singing to John Baker Guy. The Sir Michael Costa prize for the best string quartet has been adjudicated, but not awarded, there being no composition of sufficient merit sent in.

A PERFORMANCE of music took place in Dulwich College Chapel on Sunday afternoon, the 4th ult., consisting of organ solos by Mr. W. H. Stocks, Organist of the Chapel, and selections performed by the Dulwich String Orchestra, under the direction of Mr. Arnold Dolmetsch. The programme included Handel's Concerto in B flat (No. 2), for organ and orchestra; an Andante for violoncello and organ, composed by Mr. Dolmetsch, who presided at the organ, the violoncello part being played by his daughter; a Concerto by Geminiani (No. 6, Op. 3), for two violins, viola, and violoncello, soli with orchestra; Rheinberger's Abendlied (Op. 150, No. 2), played by Mr. Arnold Dolmetsch and Mr. Stocks; and Corelli's Concerto, No. 8 (composed for the night of Christmas), ended this most excellent selection. Mr. Stocks played Smart's Festal March in D as a final voluntary.

AN interesting Recital of "As you like it" was given by Mr. Charles Fry on the 10th ult., at the Lyndhurst Road Society, Hampstead, a special feature of attraction being the incidental music, including songs by Arne (excellently sung by Mr. Edwin Bryant), part-songs by Bishop and Berthold Tours, and the instrumental piece "The Forest of Arden," by Henry Gadsby, written originally for the Philharmonic Society, the duet arrangement being efficiently performed by Miss Edith Willis and Mr. F. Charlton Fry. The other vocalists were Miss Willis, Miss Tombleson, Messrs. H. and R. Bamber. The reciter held the attention of the audience throughout, and was heartily applauded after the touching scene between *Adam* and *Orlando*, the scene between *Touchstone* and *William*, and again at the end of the Recital, which concluded with Tours's charming setting of the Hymn *Church*.

MESSRS. NOVELLO AND CO. are about to issue an *édition de luxe*, by arrangement with Professor Herkomer, of his work entitled "An Idyl," which was performed at the Herkomer Theatre in June, 1889. The publication, in a royal quarto volume, will contain the poem, the music, and sixteen beautifully etched plates by Professor Herkomer, which have been printed under his direct superintendence. The twenty-six copies at twenty-five guineas each have been all sold. These, as well as the editions issued respectively at fifteen and ten guineas, will be accompanied by a portfolio containing an extra set of the etchings, which will

be signed by the artist. The ordinary copies will cost three guineas. The issue is limited to six hundred and seventy-six copies, and the work will be published in March.

THE Ariel Musical Society is a new body formed for the purpose of giving Concerts of high-class music, to consist of choral works by the society's choir, vocal and instrumental solos, in which glees and part-music will form an important feature. Mr. R. Mackway has been appointed Conductor, and his knowledge and experience will be of great advantage. The Society was inaugurated by a banquet at the Criterion on the 24th ult., and the first Concert was given on the 26th ult., too late for detailed notice this month.

THE Leytonstone Choral Society opened its ninth season with a Concert at the Elliott Rooms, Leytonstone, on the 19th ult., under the conductorship of Mr. J. W. Ulyett. A miscellaneous programme, consisting of part-songs and madrigals by eminent composers, was performed by the choir in a most efficient manner, assisted by Miss Flora Edwards and Mr. G. J. Conning as soloists. A wind quintet, under the direction of Mr. A. W. Whitefield, gave selections from works by E. Pauer and Onslow. The accompanists were Miss Battiscombe and Mr. E. Cuthbert Nunn.

AT the recent Examinations held by the College of Organists the higher diploma of Fellowship was gained by the following six gentlemen, out of eighty-two examined: W. Ellis, Durham; T. H. Goodwin, Croydon; C. Healy, Pimlico; G. L. Miller, Seacombe; F. W. Parish, Maidstone; A. W. Smith, Worcester. The diplomas were presented by Mr. Joseph Barnby, on Saturday, the 10th ult. At the Associateship Examination held in the following week, 106 candidates presented themselves, of whom thirty-one passed, and the diplomas were presented by Mr. Morton Latham.

THE Savage Club Exhibition, value £40 per annum, at the Royal College of Music, was awarded to Maude Thornton, of Barnes, for pianoforte. The entrance Exhibition was awarded to William D. Capel, of Fulham, for organ. Miss Maude Thornton is a daughter of Mr. Frank Thornton, the actor, who has often played Mr. George Grossmith's Savoy opera parts in the country and the colonies. She is a pupil of Mr. Theodore Drew, pianist and organist.

AT St. Peter's, Eaton Square, on the 13th ult., "The Messiah" was given with full orchestral accompaniment, and a chorus formed of the three united parish choirs, under the conductorship of Mr. W. de Manby Sergison. Mr. Charles Ackerman sang the bass solos. Mr. Harper Kearton was the tenor. The soprano and contralto solos were given by Masters Wood and Simons, choristers of St. Peter's.

MENDELSSOHN'S "Hear my Prayer" and "Hymn of Praise" were given at St. John the Evangelist, Waterloo Road, on the occasion of the monthly oratorio service, Sunday afternoon, the 18th ult. The solos were sung by Miss Gertrude Izard, Master Willoughby, and Mr. J. Gostick, the symphony and accompaniments by Mr. Henry J. B. Dart, while Mr. W. J. Reynolds conducted, as usual.

THE students of the operatic class at the Royal Academy of Music will give a performance of Gounod's opera "The Mock Doctor" (by permission of Mr. Richard Temple), at the Avenue Theatre, on Thursday afternoon, the 26th inst., when the theatre has been very kindly lent for the occasion by Mr. Henry Lee.

BACH'S "Passion" (St. John) will be sung as usual at St. Anne's Church, Soho, on Friday evenings during Lent and on Good Friday afternoon.

REVIEWS.

Autobiography of Anton Rubinstein. Translated from the Russian by Aline Delano.

[Sampson, Low and Co.]

THE particulars of the life of an artist such as Anton Rubinstein have always special interest for the lovers of his work. In the present case they are doubly attractive by reason of the fact that they are from his own lips.

They were taken down in shorthand as he related them and subsequently revised under his direction and translated from the Russian by an American admirer. The reluctance which Rubinstein has always shown in talking about himself and his career may be traced in the spirit of reserve which runs through the whole book. For the most part a bare narrative of facts alone is given. The record of matters connected with the many illustrious musicians and artists with whom he came in contact during his long career is somewhat scanty, yet it is impossible to read the pages and not discover much that is poetical in the relation, much that exhibits a power of observation and judgment of character as well as a keen appreciation of personal individuality in those he met in the course of his artistic life. There is, if it may be so described, a sort of Russian reticence in the narrative, a continual guardedness of statement which exercises the mind of the reader, and yet supplies him with much material for thought. It is left for the future biographer to construct out of the outline here given a more elaborate edifice. The outline, however, is like the author's own performance: solid, massive, firm, and full of character. It sets at rest all the vague statements concerning his birth, his early life and musical education. The adulation with which he was received as a prodigy is described in modest words. His sufferings from hunger in Vienna are described in simple yet touching terms, which are not without their moral lesson. The kindness, tact, and delicacy of Liszt to the young and struggling musician offers a further proof—if any were needed—of the largeness of heart and strength of sympathy of the Abbé. Rubinstein's Bohemian life in Berlin during the troublous times of the revolution of 1848, his return to St. Petersburg without a passport, his experiences there, the fate of his cherished manuscripts, his life in the great Russian capital, his acquaintance with the Emperor Nicholas, the production of some of his operas, his sojourns abroad, his tour in America, and other matters, have all some point of interest to engage the attention of the reader.

There is a tone of genuine enthusiasm in those pages of the book which speak of the establishment of the Conservatoire in St. Petersburg, beginning with the musical classes at the Michael Palace. The obstacles thrown in the way of the production of his own works in Russia disclose an element of bitterness scarcely concealed, but the reception and encouragement of his efforts to found the degree of Bachelor of Music—a title he had probably learned in England—and the relation of the progress of the attempt to make the Russians a musical people by providing an Institution for instruction in the art at low charges, are among the most ingenious and open-hearted pages in the autobiography. Some of his opinions concerning artists will be read with surprise as indicating an outspokenness of manner quite in contrast with other personages mentioned in the book. He speaks highly of his mother—this is but natural—and of Dehn, his only instructors in music; but it is evident that he reserves his whole thought concerning the latter. Of Liszt he says: "I knew his faults (a certain pomposity of manner for one thing), but always esteemed him as a great performer, a performer *virtuoso*, indeed, but no composer." He adds with charming naïveté: "I shall doubtless be devoured piecemeal for giving such an opinion." That an undercurrent of reserve in his expressions was known to his friends, and suspected as concealing his sincerity, may be inferred from the fact that Glinka, the composer of "Life for the Czar," who was the subject of a laudatory notice written by Rubinstein in a Viennese journal, was angry with the author "to his utter surprise," and "actually reproached me for the very article in which I had spoken so enthusiastically of his genius and compositions." Further than this English readers will probably think him ungrateful for the expressions he uses when he repeats the unthinking cry that the English are the least musical of all people. His statement that "not more than two per cent. can be found who have any knowledge of music" is scarcely justified by facts. Our Transatlantic cousins will not be any more flattered than was Glinka when they read that in his opinion "Even the Americans have a higher appreciation of music than the English."

The fact that the work is the record of a completed artistic career, though the author is still living, adds "the interest of completeness" to it. Not only has Rubinstein

played his last note in public, and has locked up the instrument upon which he was so consummate a master, but he has also severed his connection with the institution which his genius and substantial pecuniary as well as artistic support served to establish.

His own liberality towards the foundation he created, and in other matters, is with praiseworthy modesty kept among the reservations of the narrative. They are referred to, however, in the preface, by the translator, who, by the way, may be most heartily commended for the manner in which the work has been done. The printer also deserves praise for the elegance of his work. The portrait prefacing the title is in every way admirable, life-like, and full of character.

Novello's Parish Choir Book. Nos. 60 to 70.

[Novello, Ewer and Co.]

EVEN the simplest service music may possess musicianly qualities, and such will be found in the present instalment of a very useful publication. Admirers of Gregorian Tones modernised will like No. 60—a setting of the Magnificat and Nunc dimittis, in free chant form, by Mr. George J. Bennett. Nos. 61 and 62 are chant settings of the Benedicite in the customary 3-2 measure, by the same composer, the first of the two being especially pleasing. Nos. 65 and 67 are similar settings, by Mr. Alfred Eyre and Dr. F. E. Gladstone respectively. Both these are very melodious, and in Dr. Gladstone's, though there is no change of chant, the harmonies are effectively varied. No. 63 is a Te Deum by Mr. Arthur E. Fisher, all in unison, save four verses. It is fresh and tuneful, but not undignified, and the flowing accompaniment greatly enhances the effect. On the other hand, those who prefer bold church-like harmony cannot fail to be pleased with a setting of the Magnificat and Nunc dimittis (No. 64), by Mr. J. R. Alsop. Mr. Augustus Toop's Te Deum, No. 66, is extremely energetic, though the voice parts—in four-part harmony—are simple and mostly diatonic. No. 68, a setting of the Evening Canticles, by Mr. Charles Harford Lloyd, is studiously unpretentious, but at the same time interesting, as might be anticipated from the pen of so able a musician. Sir Arthur Sullivan's Jubilate, No. 69, is in moderate triple time, and is at once stately, elegant, and unconventional. The last of the series, a Te Deum, by Mr. John E. West, possesses similar characteristics, and is mainly founded upon a very winning melody. The number may be commended to the notice of those who like tunefulness in church music.

Twenty Songs. Composed by James Hook, 1746—1827. Edited and with pianoforte accompaniments by Wm. Alexr. Barrett. [Novello, Ewer and Co.]

MESSRS. NOVELLO have conferred an inestimable boon upon the lovers of English music by the publication, from time to time, of the gems of our national song-writers, the present volume forming No. 4 of "Albums of English Song," and containing twenty specimens of the vocal works of James Hook, the titles of which are, perhaps, even better known than the name of their composer. At one time, however, James Hook was a recognised representative of the melodious and unpretentious school of English song-writing, although he also composed cantatas, glees, catches, dramatic pieces, an oratorio, concertos, sonatas for the organ and harpsichord, &c., and he is said to have been the first English organist who played Bach's Fugues in public. Several of his songs were sung at Ranelagh and Richmond, and he was afterwards engaged at Vauxhall Gardens, where he remained nearly fifty years, producing innumerable compositions during that period. He had a decided gift for melody, and two, at least, of his songs—"Within a mile of Edinboro' Town" and "The Lass of Richmond Hill"—may be said to have become national. Apart from these, however, there are very many amongst the contents of this volume which will recall the most pleasurable recollections of the songs of former days—such as, for example, "O listen to the voice of love," "Alone by the light of the moon," "Hush, every breeze," "The Echo Song," and "Content and a Cot"—and some which may even have the attraction of novelty to the present generation. The editing of this interesting volume has evidently been a labour of love to Dr. Barrett, and we cannot

conclude our notice without a word of praise for the skilful and unobtrusive manner in which he has supplied the pianoforte accompaniments.

Short Settings of the Communion Office, No. 8, in E flat. By Battison Haynes. [Novello, Ewer and Co.]

MR. BATTISON HAYNES has fully caught the spirit which prompted the Editor of this most useful series in his undertaking. His setting of the several portions of the Office, while in every respect within the power and grasp of ordinary church choirs, is yet replete with those musician-like qualities which would make the music increasingly effective when sung by a choir of higher training than that usually found in rural places. Not alone as music does the present setting command attention. The reverent treatment of the words in music, and the devotional expression which animates the whole, will commend the Service to all who know how to value such happy associations of sound, sense, and sentiment.

FOREIGN NOTES.

THE first performance outside of Italy of Signor Mascagni's "*Cavalleria Rusticana*" took place on December 26 last, at Budapest, where the new work met with a success almost equalling that accorded to it in the young composer's native country.

Signor Mascagni has completed two new operas, and is now engaged upon a third, entitled "*La Filanda*." Such fertility reminds one of the prolific period of the "*Swan of Pesaro*" himself, and it may be hoped that the young Maestro will justify the comparison also in other respects, besides that of facile production.

Among the operas to be produced this season at the La Scala of Milan are Massenet's "*Le Cid*"; "*Lionella*," by Samara; and "*Condor*," a new work by the Brazilian composer, Signor Gomes.

At the Ristori Theatre, of Turin, "*Sabina*," a new opera of moderate proportions, by the Maestro Luce, met with a very favourable reception upon its first production here last month.

Forty-five operatic works were produced at the Royal Opera of Berlin during last year, Wagner heading the list with sixty-six performances of nine works, Verdi following with thirty-six performances of five works, and Weber coming next with twenty-four performances of his three principal operas.

Gounod's opera "*Le Tribut de Zamora*," with Madame Materna as the *Hermosa*, and Rubinstein's much neglected "*Nero*," with Herr Winkelmann in the title-role, are to be amongst the interesting revivals this season at the Imperial Opera of Vienna.

Johann Strauss's new opera (not an operetta this time), entitled "*Ritter Pazman*," is to be brought out during this month at the Viennese Hof-Theater.

A committee has been formed at Berlin, under the presidency of Dr. Joachim, with the view of erecting a monument to Mozart in that capital.

Professor Magnus Boehme, of Dresden, has been commissioned by the German Government to continue the editing of the highly interesting collection of old German Volkslieder, issued by the late Ludwig Erk, under the title of "*Deutscher Liederhort*." Messrs. Breitkopf and Härtel will be the publishers.

"*Santa Chiara*," an opera by the Duke Ernest of Coburg Gotha, is in course of preparation at the Hamburg Stadt-Theater.

A new instrument, combining the organ with the pianoforte, and called by its inventor, Herr Gumpel, the "*Saitenorgel*" (string-organ), was lately exhibited before a number of connoisseurs at Leipzig.

Professor Wüllner, the energetic Director of the Cologne Conservatorium, proposes to perform, in May next, and on three successive days, the whole of Beethoven's Symphonies, with the aid of the Municipal Orchestra of Cologne, and, in the Ninth Symphony, that of the Gürzenich Choir. The proceeds of this interesting undertaking are to be devoted to a charitable object.

The one hundredth performance of Wagner's "*Der Fliegende Holländer*" was recorded at the Berlin Opera on the 8th ult., the work having been first produced here,

and somewhat coolly received, in January, 1844, the composer being present on the occasion.

Four members of the Berlin Royal Opera will take leading parts in the forthcoming Bayreuth Festspiele—viz., Mesdames Sucher and Staudigl, Herren Betz and Moedlinger. The Conductors will be Herr Levi of Munich, and Herr Felix Mottl of Carlsruhe.

We hear from Cologne of an excellent first performance last month of Goldmark's opera "*Die Königin von Saba*," under the direction of Capellmeister Klessel. The work had been admirably mounted, and was received throughout with the utmost enthusiasm. A similar reception was accorded here to the scenic representation of Liszt's Oratorio "*St. Elizabeth*," which is attracting a crowded audience at every repetition. Successful stage performances of the work have now taken place at several leading theatres in Germany, as well as at Vienna and at Prague. Our Cologne correspondent also informs us of a highly satisfactory recent performance, under the direction of Professor Wüllner, of Berlioz's *Symphonie dramatique* "*Romeo and Juliet*," in which Frau Amalie Joachim took a principal part.

Wagner's "*Tannhäuser*," in the so-called Paris version of the work, was recently produced at the Nuremberg Stadt-Theater and greatly approved of in this form by an audience which included a number of musicians from neighbouring towns, the performance being moreover described as excellent.

A congress is to be held this year at Milan, under the protectorate of the Pope, for the purpose of considering the present state of music in connection with the Catholic Church.

Wagner's "*Siegfried*," the third part of the "*Nibelungen Tetralogy*," was produced for the first time in the French language (M. Wilder's version) at the Théâtre de la Monnaie, Brussels, last month, and was received with the greatest enthusiasm. M. Franz Servais was the Conductor.

Lortzing's comic opera "*Hans Sachs*," first produced at Leipzig in 1840, and soon after laid aside, was revived last month at the Leipzig Stadt-Theater, where the work with its lively subject and pleasing music was very favourably received.

An original Ballet, entitled "*Czardas*," the music by M. Eugène Stojanopols, has been brought out with great success at the National Theatre of Budapest. The ballet embodies a historical survey of the national dances of Hungary; national airs forming, as a matter of course, a large portion of the score.

According to resolutions lately passed by the French Parliamentary Commission to consider the affairs of the Grand Opéra, there are to be new directors appointed to this national Institution, the Opéra is to give at least five performances a week, and six new works by French composers are to be brought out annually. As regards foreign works, the management is to be perfectly free in its selection, the Government only reserving to itself the discretion of intervening if the performance of the latter, by arousing international animosities, would be likely to lead to a disturbance of public order.

M. Massenet has completed his new opera "*Werther*," the libretto founded upon Goethe's celebrated novel. The work is shortly to be brought out at the Théâtre de la Monnaie, of Brussels.

At a recent performance at the Paris Conservatoire a new Symphony in G minor, by M. Edouard Lalo, was introduced and highly praised, as being classic in design and fresh in detail.

A new comic opera, in two acts, entitled "*L'Amour Vengé*," was successfully brought out on the last night of the old year, at the Paris Opéra Comique. The composer is M. de Maupéou, and the author of the book M. de Lassus. The scene is laid in Greece, in prehistoric days, and the whole piece is an ingenious effort to associate Greek mythology with modern ballet, modern music, and the French language. The performance was heartily applauded, and the opera continues to attract good audiences.

Sarasate is giving a series of historical Concerts, illustrative of violin literature, at Berlin.

The young Portuguese composer, Senhor João Guerreiro da Costa, whose opera "*A Moira de Silves*" is in active

preparation at the Trinitade Theatre of Lisbon, has just succumbed to an attack of illness, without seeing his new work performed.

Spanish operatic composers have been displaying an unwonted activity of late. At the Royal Theatre, Madrid, a new opera, entitled "Trafalgar," the libretto by Xavier de Burgos, and the music by Jeronimo Jimenez, was brought out last month and very well received. A similar success was scored at the Liceo, of Barcelona, by a new opera "Zabra," a Spanish subject of the ninth century, the composer being Señor Felipe Espino. Again, at Valencia, an opera in three acts, entitled "Sagunto," by Señor Salvador Giner, has just met with a highly favourable reception, the music being described as highly characteristic and effective.

Mdlle. Sigrid Arnoldson, the young *prima donna*, made her *début* on New Year's Day at the spacious Liceo Theatre, of Barcelona, and was most enthusiastically received.

The first performance of M. Tschaiowsky's new opera, "La Dame de Pique," at the Imperial Maria Theatre, St. Petersburg, was a veritable triumph for the gifted composer. The work is described as being replete with dramatic life, and containing many elements of true popularity; qualities which ensure its retention in the *répertoire* of this and other leading Russian lyric stages for some time to come.

CORRESPONDENCE.

A DANIEL COME TO JUDGMENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As an admirer of the paper from its commencement, I am sorry to notice a slip in the "Facts, Rumours, and Remarks" on page 723 of the December number. The writer of the article on the "Cambridge Musical Critics" is very severe on the musical shortcomings of his contemporaries; but his withering sarcasm would have been more effective if it had been written in English. As it is, the Cambridge editors may well retort with the old caution about the beam and the mote. "Clothed upon with" is certainly nonsense. "Invested with" might pass muster, but is not elegant, and while laudably preferring words of English to those of Latin origin, your satirist should be sure of his ground. When a man has a coat upon his back he is "clothed," but he is not "clothed upon." This bit of slipshod drowns all the thunder.—Yours truly,

W. T. WATTS.

107, Bristol Road, Birmingham, January 12, 1891.

[We are very much obliged to our correspondent for kindly watching over the purity of our English and taking the trouble to set us right, when, in his opinion, we are wrong. The consciousness that his eagle eye is upon us will, no doubt, result in more careful and accurate utterance. There is only one drawback: We doubt whether philological criticism is Mr. Watts's strong point. He declares the expression "clothed upon with" to be "certainly nonsense" and not English. Yet it is found in a book with which our correspondent should be familiar—a book generally accepted as a model of English in its strength and purity. If Mr. Watts will turn to Saint Paul's second epistle to the Corinthians, c. 5, v. 3 (authorised translation) he will read: "For in this we groan, earnestly desiring to be clothed upon with our house which is from heaven." Should Mr. Watts object that the Jacobean translators were antiquated old fellows, speaking an archaic tongue, then we refer him to a contemporary writer. In Tennyson's "Godiva" our correspondent may discover this line:

"Then she rode forth, clothed on with chastity."

So that the expression which our correspondent declares to be nonsense, is not only English, but classic English. When next Mr. Watts is moved to act as a censor on behalf of our mother tongue, he will do well to be "sure of his ground," and, by-the-way, not talk about thunder being drowned by a bit of slipshod—certainly a very curious and remarkable operation.—Ed. M. T.]

A SOCIETY FOR THE TRIAL OF NEW WORKS. TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to Mr. Crump's letter—that is to say, the latter portion of it—I beg to call his attention and that of others to the Musical Artists' Society, which has for its object the performance of new works by known and unknown composers who are members of the Society. If Mr. Crump can produce competent musicians who would like to become members, I am sure that Mr. Alfred Gilbert, of The Woodlands, Maida Vale, will have no objection, provided, of course, that they are proposed and seconded in the usual way. I think I may here remark that the more new members can be added to the Society, the more it will be possible to provide the highest skill available for the performance of the music, and the higher the class of those members as composers, the higher will be the selection of music to choose from for performance.—Yours truly,

W. H. SPEER.

Rothsaye, St. Albans, January 6.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. G. E.—You forgot to enclose your name and address.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BAUNTSABLE.—Dr. Edwards's new Cantata *Epiphany* was produced on the 13th ult. with great success, under the conductorship of Dr. J. T. Gardner, of Ilfracombe. Dr. Edwards was at the organ, and played with taste and skill. The whole of the soprano solos were taken by Miss Willis. The Magi were represented by Mr. Sydney Harper, Mr. George Harper, and Mr. Norton Deane; while in the other parts the vocalists were Mr. S. Harper, Mr. George Garland, Mr. C. J. Bath, and Mr. B. T. James, and the choral recitatives, in which the narrative work is for the most part done, were sung with much success; while with regard to the general chorus work too great praise cannot be given. The tuneful Angels' hymn, which concludes a choral recitative in Part II., was sweetly sung by the boys included in the choir. The congregation joined in the opening hymn, the last verse of the stately chorale, the carol, and the Nunc dimittis. A second performance was given in the church on the following evening, again conducted by Dr. Gardner, the singing, both of solos and choruses, deserving the highest praise.

BASINGSTOCK.—On the 8th ult. the Harmonic Society gave a Concert in the Town Hall. The programme consisted of Bennett's *May Queen* and a miscellaneous selection. The soloists were Mrs. Clara Wright, Miss Poulter, Mr. Staples, and Mr. D. Price. Mr. J. S. Liddle led the orchestra and played a solo, Aria and Gavotte (Ries). Mr. W. H. Liddle conducted and played the Adagio and Presto from Mendelssohn's D minor Piano-forte Concerto, accompanied by the orchestra. Miss Arkwright and Mr. M. Clapham accompanied on the pianoforte.

DURHAM (NATALL).—The Choral Union, which has not been in existence many months, gave, on December 19, a performance of Mendelssohn's *Elijah* in the Town Hall. The Conductor was Mr. Crane, who has worked with commendable zeal in the training of his forces. Mr. Halle undertook the part of the Prophet, and showed a thorough appreciation of the music. Mr. Macfarlane was the tenor. Miss McNeil and Miss Sayle were the soprano soloists, the latter making her public *début*. Miss Robinson, Miss Stuart, and Miss Sanders divided the contralto music between them. The chorus was fairly good, the orchestra worked well, and the several trios and quartets were carefully given. Mr. Crane fulfilled his position as Conductor with care and skill. The Concert was repeated on the following Monday.

GNATON.—The first Concert of the Gnaton and District Choral Society, a very promising Association, was given on December 26, at Yealorton, a village about seven miles from Plymouth. The formation of such a Society, having for its object the "study of superior music," was suggested by Mrs. Williams, of Gnaton Hall, and Mr. Williams assumed the offices of Hon. Sec. and Treasurer. The great majority of the voices, however, came from Yealorton, where the weekly rehearsals are held. The first part of the programme was

devoted to Van Bree's *St. Cecilia's Day*, and the solos were taken by Mrs. Henry R. Clayton, of London, and Miss Pinwill. The latter lady was especially good in the very difficult, but somewhat unattractive recitative and aria "Frascati, clad with beauty," and was most deservedly applauded. The remainder of the recitatives and arias were taken by Mrs. Clayton, whose full and perfectly managed mezzo-soprano voice was much admired. The air "Give way now to pleasure," with full chorus accompaniment, went very smartly, and the soloist gave the young Society wonderful confidence by the easy way in which she sang. The Choral "Fragrant odours" was sung as a quartet very expressively by Mrs. Williams, Miss Pinwill, Mr. Gribble, and the Rev. A. T. Allin. Miss Childs (whose very efficient help at the piano-forte has been a mainstay of the Society), and Mr. Dymond, of Callington (who made the very best of a small harmonium) accompanied. The second part was miscellaneous, and was chiefly noticeable for the very charming duet for violin and piano-forte by Silt, and the evergreen Meditation on Bach's Prelude by Gounod, for violin, piano-forte, and harmonium. Both of these instrumental pieces went capitally. Mrs. Clayton and the Rev. A. T. Allin were the only vocal soloists, and both secured encores. The Concert was in every respect a success.

LEICESTER.—The Philharmonic Society gave a performance of the *Crucifixion* on the 18th ult. in aid of the Infirmary and Childs' Hospital, in the Temperance Hall. The soloists, Mrs. Russell, Mr. A. Page, and Mr. Musgrove Tufnail, were supported by a fairly well-balanced chorus and an orchestra. Mr. Ellis was the Conductor.

NORWICH.—On the 18th ult. special musical Services were held in St. Thomas's Church, the occasion of the opening of the first new organ by Messrs. Norman Bros. and Beard. Dr. Bunnett presided at the organ, his Recital including the following pieces: Fantasia and Fugue in D, Bunnett; Andante Grazioso in G, Smart; Organ Concerto, Handel; "My heart ever faithful," Bach; Grand Chorus, Deshayes. The afternoon sermon was preached by the very Rev. the Dean of Norwich.—On the 22nd ult. a very successful Concert was given in St. Andrew's Hall, the proceeds of which were devoted towards the liquidation of the debt incurred by the rebuilding of the School for the Indigent Blind. The services of the following artists were gratefully accepted: Miss Liza Lehmann, Miss Girtin Barnard, Mrs. H. Trust, Mr. Percy Woodgate (violin), Mr. H. Trust (violin-cello), Dr. Bunnett (organ), and Mr. Kingston Rudd (piano-forte). Mr. and Mrs. Henschel were engaged, but as they were both suffering from the effects of the Arctic season they were unable to be present, much to the disappointment of the large audience assembled. The programme contained a higher-class selection than is usually given at such Concerts, and its interpretation by the several artists drew down frequent applause. The vocalisation of Mrs. Trust (a native of Norwich) was quite a revelation, her intonation and purity of style combined with considerable compass making quite an impression on the audience. Miss Lehmann and Miss Girtin Barnard are both old favourites. Mr. Woodgate as an amateur violinist was much applauded. The only concerted piece was the first movement from Mayesder's Trio for piano-forte, violin, and violoncello (Op. 52), carefully rendered by Mr. Kingston Rudd, Mr. Percy Woodgate, and Mr. Henry Trust. It should also be mentioned that Mr. Braxton Smith sang several tenor songs in good style.

SOUTHAMPTON.—On the 6th ult. Handel's *Oratorio The Messiah* was performed at the Skating Rink. There was a band and chorus of nearly 250 performers. The soloists were Madame Eva Scorey, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Musgrove Tufnail. Mr. H. M. Pike, conducted. The performance reflected the greatest possible credit on all who took part.

ORGAN APPOINTMENTS.—Mr. Donald W. H. Penrose, Organist and Choirmaster to Epping Parish Church.—Mr. John Brind, Organist and Choirmaster to St. Andrew's, Boscombe.—Mr. J. T. Gowen, Organist and Choirmaster to St. Philip's (Heigham), Norwich.—Mr. J. Percy Baker, Organist and Choirmaster to the Parish Church, Tooting Graveney.—Mr. Archibald S. Marks, Organist and Choirmaster to St. Stephen's, Haggerston.—Dr. Herbert W. Wareing, Organist and Choirmaster to King's Norton Parish Church.—Mr. G. Graham Newstead, Organist and Choirmaster to St. Andrew's, Lambeth.—Mr. A. Francis Peasgood, Assistant Organist to Holy Trinity Church, Newington.—Mr. Henry Kitchingman, Organist and Choirmaster to Christ Church, Victoria Road, Kensington.—Mr. Charles Hoby, to the Royal Military Asylum, Chelsea.—Mr. T. J. Pace, to Holy Trinity Church, Stratford.—Mr. Thomas Wheeler, Organist and Choirmaster to St. Mary's, Monken Hadley.—Mr. C. J. Lillywhite, Organist and Choirmaster to Immanuel Church, West Brighton.

CHOIR APPOINTMENTS.—Mr. Edward Godber (Bass), to St. Andrew's, Boscombe.—Mr. Joy (Bass), to St. Andrew's, Boscombe.—Mr. Lewis Davies (Tenor), to St. Andrew's, Boscombe.—Mr. Fletcher (Tenor), to St. Andrew's, Boscombe.—Mr. Maunders (Tenor), to St. Andrew's, Boscombe.—Mr. Edward Branscombe, Lay-Vicar of Westminster Abbey.—Miss Emily Humm (Soprano), to Central Hill Chapel, Norwood.—Mr. Walter J. Hobson (Bass), to St. Stephen's, Gateacre, Liverpool.

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 If aught of earth can move you,
 The rapture which the longing spirit fills
 Will make you know I love you.
 For me, tall cliffs in rugged whiteness shine,
 No haven to receive you;
 In shelter of the sunlit Apennine,
 Alone at peace, I leave you.

Mine are the storms, yours is the shadeless calm
 Soft spells of silence hold you;
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